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O. 1 REPORT TO THE UNIVERSITY OF ILLINOIS LIBRARY FRIENDS

Our cover bears a device and motto of the Elzevier family, one of twenty-seven such printer's devices rendered in stained glass around the reference room of the University of Illinois Library. Louis Elzevier was born in Louvain in 1540 and established his press in the Dutch university town of Leyden, where he brought out his first book in 1592. After his death in 1617 his five sons and their heirs continued their work in various Dutch cities for nearly a century. During one of the dark periods in the history of printing, the Elzeviers stand out for their scholarship as well as for the quality of their workmanship. Several hundred books from the Elzevier presses are now in the University of Illinois Library.

The Elzevier motto reminds us that man even when apparently most absorbed in thought is "not alone." We discover in libraries the heritage of mankind; and, thanks to the support of its Friends, the University Library is "not alone."

NON SOLUS

A PUBLICATION OF THE

University of Illinois Library Friends

AT URBANA-CHAMPAIGN

No. 1 1974

Scott Bennett is editor of *Non Solus* and acknowledges with gratitude the help of Maynard Brichford, David Cobb, Robert B. Downs, Philip Kolb, Donald W. Krummel, Jean A. Major, Robert W. Oram, Larry Slanker, and the University of Illinois Foundation.

The University of Illinois Library Friends are specially indebted to Chancellor Jack Peltason for his early and enthusiastic support, and for the funds to make our beginning possible.

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The Albrizzi-Piazzetta Tasso

Great publishers and fine editions were plentiful during the first outstanding period of Venetian printing. But if a single choice from them be made, most scholars would focus on Aldus Manutius and, as his finest single monument, the 1499 *Hypnerotomachia Poliphili*. Aldus' volume does not inaugurate artistic tendencies so much as it culminates them in the midst of a period of production. It is not a striking variation, but a perfection of the typically fine of its time. And its quality lies not in the separate excellence of illustrations, of type, of paper, or of format, but in the coordination of all these factors into a beautiful whole. In the second great period of Venetian printing,

the analogous publisher is Giovanni Battista Albrizzi, and the corresponding book is his 1745 *Gerusalemme Liberata di Torquato Tasso con le figure di Giambatista Piazzetta.* Illinois has had Charles Eliot Norton's copy of the Poliphilus since 1959. Now, thanks in large part to the generosity of the Library Friends, we can boast a fine copy of the Tasso too.

After the glories of the Renaissance, while book production in Venice and her territories hardly lessened in quantity, it did seem to suffer diminution in quality. There are exceptions, of course; but Horatio Brown's collection of documents from the period is continually punctuated with complaints about frivolous texts, poor paper, cramped type, and smudged printing.[1] In the course of a review for his own literary periodical in 1729, Albrizzi echoed authors from the late sixteenth century on: "the reputation of Venetian printing [has] not without reason incurred disparagement by even our Men of Letters, much less by those of foreign Nations."[2] But, of course, the purpose of Albrizzi's review is to signal the end of that, to announce one of his own publications which, with a number of others, "may well be sufficient to revive [that] reputation." Indeed, the eighteenth century in North Italy did see the change, the rebirth on a wide scale of fine quality in both printing and illustration.

While the materials of baroque printing were often poor, the story with later sixteenth and seventeenth century illustrations is more complex, varying with the type of book involved. However, suppose we try to delimit that abstract character, "the basic illustrated book." We leave aside all of what we might call required illustrations: technical diagrams or other representations which are virtually necessary to understand a text, or which — especially in the case of fête decorations or views — may even constitute the whole substance of a book. Rather, we concentrate on what we might call decorating illustrations: either abstract designs or representations which are not necessary to understand the text, which may be in either close or distant accord with its content, and which serve perhaps to enlighten its meaning but primarily — and perhaps only — to illuminate its physical appearance. Thus delimited we still must grant exceptions to some of the smaller jewels by Jacques Callot and his tradition from Stefano della Bella to Sebastien Leclerc and Romeyn de Hooghe. Given these further restrictions, we may now say that baroque

1. Horatio F. Brown, *The Venetian Printing Press* (Nimmo: London, 1891).

2. Giovanni Battista Albrizzi, *Novelle della Repubblica delle Lettere per il dì 19. Marzo 1729* (Albrizzi: Venice, 1729), p. 94.

illustrations are characterized most often by coolly formal portraits, vaunted mythology and warfare, complex and tightly packed designs, solid architectural forms in frontal and symmetrical perspective, all imbued with power, weight, and even with massive heaviness.

Not only a renewed dedication to quality in text, type, paper, and ink, but also a change to rococo illustrations was inaugurated, in the Veneto, in the dozen years from 1726, especially by the publications of Albrizzi in Venice, Giovanni Manfré in Padua, and Gianalberto Tumermani in Verona. Again characterizing book illustrations in general terms, we see this alteration to the rococo in an increasing delight in ordinary or daily life, especially of the lower and middle classes, natural or urban landscapes appreciated in their own right as charming views, picturesque architectural ruins, open, broken and sinuous forms, all pervaded with delicate lightness, harmony and grace. Of course, there are many fine eighteenth century books which show beautiful examples of these characteristics. But supported by its evident magnificence of materials and format, Albrizzi's 1745 Tasso may claim a culmination of the typically fine in most of the features of the rococo illustrated book.

Albrizzi recognized the importance of his book and planned the coup well in advance, preparing for the Tasso with most extraordinary care.[3] By the beginning of the 1740's he had already issued a prospectus detailing his intentions and pains, including six to ten leaves of text and decorations to entice the connoisseur into customer.

> Nothing will be lacking, neither in the correctness of the Text, nor in the quality of the type, and of the paper: but above all I have endeavoured to distinguish my Edition with the singularity and perfection of more than sixty Plates, all of different designs, drawn by the celebrated Painter Piazzetta, and incised in coppers by the most talented Engravers. This printing will satisfy not only the Poets, but also the Painters, and the Sculptors; and I expect that so many, and such fine ornamentations may never again be seen in any book.[4]

3. In his letter from Venice dated 23 February 1740, Goethe undoubtedly reflected Albrizzi's own concerns when his description of the publisher spoke almost exclusively of the preparations for this "most splendid" *Gerusalemme Liberata*. Goethe saw some of its illustrations: "I was amazed with wonder and admiration." Johann Caspar Goethe, *Viaggio in Italia* (Reale Accademia d'Italia: Rome, 1932), vol. 1, p. 40.

4. A copy of the prospectus is in the Pierpont Morgan Library, New York. The volume containing it was put together, apparently by its modern binder, from two disparate parts: the original prospectus; a separate collection of 18 impressions of tailpieces without any text, 17 of them from the original Tasso plates, and 1 from a

Al Sig.r Conte
Patrizio Veronese, e
Ottolino Ottolini
Co. della Custoza &c.
Canto IV

CANTO QUARTO.

I.

MENTRE fan questi i bellici stromenti,
Perchè debbano tosto in uso porse,
Il gran nemico dell'umane genti,
Contra i Cristiani i lividi occhi torse:
E lor veggendo alle bell' opre intenti,
Ambo le labbra per furor si morse:
E qual tauro ferito, il suo dolore
Versò mugghiando, e sospirando fuore.

The Piazzetta drawings to which Albrizzi referred are apparently preserved at the Biblioteca Reale in Turin, the Hermitage in Leningrad, and the Pierpont Morgan Library in New York.[5] If even *most* of these collections are accurately ascribed to Piazzetta, then we have multiple versions of drawings for most of the plates and decorations. This would presumably show the artist and publisher working hand-in-hand, revising and perfecting the designs in careful detail before they reached the stage of engraving.[6] Considering the status of the artist, this is again a witness to the extraordinary care of Albrizzi's preparations.

It seems highly unlikely that Albrizzi closed the offering in 1741, as he originally planned, since the book did not appear until four years after that. His prospectus already carried 73 names of subscribers, plus an energetic list of correspondent dealers in 46(!) different European cities, from Hamburg to Amsterdam to Madrid to Palermo to Vienna, and all countries of note within the circle. It paid off: by publication he had sold no fewer than 333 copies on subscription. Considering the number of copies available now, and given the generally careful preservation of the book, I doubt that Albrizzi printed many more of his first edition than he had already promised in advance to his stellar gallery of international royalty, connoisseurs, bookmen, artists, and literati.

As published, the volume is a large and impressive but comfortable

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very careful copy. These 17 originals are later impressions, probably printed just before the plates were heavily reworked for the second edition of the book. In both parts of the Morgan volume, many prints are touched in pen and ink to suggest censoring the open breasts, arms, and thighs of the lovely girls. But, fortunately for the eighteenth century, these prudish suggestions found no acceptance in the second edition, with the single exception of one girl, partially clothed from her former flagrance to a more appropriate rococo allure.

5. For the Turin drawings, see D. Maxwell White and A. C. Sewter, *I disegni di G. B. Piazzetta nella Biblioteca Reale di Torino* (Istituto Poligrafico dello Stato: Rome, 1969). For the Leningrad drawings, see Larissa Salmina, *Disegni veneti del Museo di Leningrado* (Neri Pozza: Venice, 1964). And for the New York drawings, see Jacob Bean and Felice Stampfle, *The Eighteenth Century in Italy* (Metropolitan Museum of Art and Pierpont Morgan Library: New York, 1971).

6. The first engraved version of the dedication portrait was done by Felice Polanzani. But only two of the text illustrations are signed by their engravers: the plate for Canto 7, signed "C.O.," undoubtedly for Carlo Orsolini; and the argomento cartouche for the same Canto, signed "Schedl Sc:", undoubtedly for Martin Schedel. There are some illustrations with definite differences from these three in the use of both line and tone, e.g., the plates for Cantos 9 and 16. So it seems most likely that Albrizzi employed several from his "stable" of engravers for Piazzetta's designs. Finally, in the double portrait tailpiece at the end of the book, the treatment of the artist's face is so different from the other faces in the book, and so similar to Piazzetta's only recognized etching, a self-portrait, that I would suggest the artist also did at least the face of his portrait in the Tasso.

folio. It opens with a frontispiece traditional in its allegory, but modern in the natural landscape where the collected deities — all but one portrayed as beautiful shepherdesses — langorously lounge, read, make music, and smile. The title page itself is graced with a typical rococo transformation: no longer a symbolic printer's device, nor merely a free-floating object, but a full rococo vignette, the figures still allegorical, but now set naturally and lightly within a scenic view. In fact, not only is the setting realistic — it is real, namely, a *veduta* of the Venetian Dogana di Mare. The dedication portrait of Maria Teresa as an elegant eighteenth century lady, the dedication, the list of subscribers, and other preliminaries lead us to the body of the text.

By the end of the sixteenth century it had become standard with heroic poems like this to preface each canto with a full page plate on the left; while on the right, topped by a summary "argomento" in border or cartouche, the first page of text began with an initial letter decorated or historiated. In the case of *Gerusalemme Liberata,* this crucial pattern had been set by the 1590 Genoa edition, with plates designed by Bernardo Castello. Castello's drawings for this edition, and his new set of designs for a 1617 edition, were so influential that they were simply reused by many later illustrated editions throughout the seventeenth and even much of the eighteenth centuries.

In his own drawings for the canto plates, Piazzetta has occasionally taken a motif or a minor detail from the Castello editions; but usually he is influenced only in the most general way by the earlier designs. There can be no changing Tasso's story, a military and mythological one, so those typically baroque concerns must to some extent set the images for the illustrating plates. Here Piazzetta's rococo transformation is limited to teaching the soldiers more elegant and graceful movements, including occasional peripheral scenes from ordinary and pastoral life, or bathing an entire baroque tableau in the limpid suffused light typical of eighteenth century Venice.

The real difference of this new edition from the old is the expansion of rococo tendencies to dominate the other illustrations in the book, with a corresponding unity of total impression. Thus, the canto plates retain their traditional straight edges; but they are now for the first time surrounded by separate, free-floating and figurative borders, an open embroidery to fuse their light outwards and float them onto their paper. The historiated initials show several military scenes; but overwhelmingly

they portray chubby putti frolicking with animals and drapery, or pastoral families working, lounging, and wandering through the countryside. As little as they have to do with the poem, so much do the initials bring the sweetness of bucolic life to refresh the reader from Godfrey of Bouillon's troubles in capturing the Holy City.

The argomenti are no longer bound by solid strapwork, masks, and tightly packed garlands from the preceding centuries. Now Piazzetta gives us charming scenes, most often a relocation of Tasso's military and mythological figures from the environs of fortress walls into an arcadian landscape. As with the plate borders, their open irregular edges make these cartouche designs flow inward and outward onto the pages. In fact, so important was this fusion that Albrizzi went to the extraordinary and expensive length of using *full* sized coppers, apparently to prevent even the blank line of a plate-mark from separating the cartouches and the texts below![7] Through this unification with the tall and wide folio paper Piazzetta's illustrations become a part of that broader space; its warm ivory light suffuses their open lines and figures, while by their basking in it the images convert its color into more than just paper — into the bright diffuse sunlight of Venice spread beyond their scenes onto the entire carrier of both prints and type. Even that type corresponds: fine characters cleanly printed in the same shade of ink as the illustrations, the size and weight of the type balancing that of the prints, with the text similarly spread luxuriously on the page, to let the sun shine in!

Turning the ivory pages with their broadly laid out stanzas takes us, in all twenty cantos, from the double-page spreads at their beginnings to the most celebrated components of Albrizzi's Tasso, the scenic vignette tailpieces at their ends. Should these even be called "tailpieces"? They are no longer used merely to fill and decorate an empty space left when the canto verse finishes part way down a page. Now they are true ends in themselves. When the type goes all the way to the bottom of a recto page, Piazzetta takes the *whole* of the verso for a "tailpiece." What if the type should fill a verso? Then the artist simply appropriates an entire new folio, gracing the recto with his "tailpiece," and leaving the verso empty! The content of these "tailpieces"? Bits of landscape poise on tiny volutes, open to the air of the page. And in the landscapes graceful nudes, or young shepherdesses in risqué décolletage, lounge attended by putti,

7. The smaller tailpieces were also engraved on full sized coppers, apparently for the similar purpose.

bathe and gather flowers, make impromptu music, listen to a boy with his drum, tend and enjoy their cows, dogs, sheep, ducks, eagles, owls, peacocks, stags, goats, fish, and swans. All is drawn from the ordinary bucolic life idealized by the eighteenth century, pervaded by the smiling and sane calm of the period, a time for humans in harmony with nature and the simple pleasures of life. What a beautiful variance from the heroic content of Tasso's text — what a refreshment of the spirit!

Such is the unity of Albrizzi's Tasso. The decorations throughout, large or small, are etchings finished with the graver. The images throughout, under constraint from the poem, nevertheless emphasize pastoral and daily life, touched with grace and elegance. The style throughout, both of plates and of type, is open, filled with light and air, not rigidly margined but freely dancing down the pages.

After viewing the performance comes an enthusiastic response: men queue in the twentieth tailpiece to purchase this splendid book, while a background kibitzer peeks over the shoulder of one new owner fascinated by his copy. "Its price is eight zecchini." It must have been a bargain, since a contemporary owner of the Pierpont Morgan Library copy had marked out the "otto" with his pen, and substituted "28"! Finally, as the last "tailpiece" of all, we are offered a word with the sponsors who brought us the production: Giambattista Albrizzi and Giambattista Piazzetta, dressed in taste, wrapped in conversation — another eighteenth century art — relaxed in their own pastoral landscape, with picturesque ruins behind, charming milkmaid and puppy to the side. Like Socrates, how much would we not give to talk with the wonderful men of old, actually to step into that scene, to join them in that life so delightfully portrayed in this, the most magnificent of their books.

ANDREW ROBISON

Bibliographical Description of the Albrizzi-Piazzetta Tasso

The University of Illinois copy is from the first of two editions. It is bound in full contemporary vellum, with a maroon ticket and spotted end papers. Other copies are known bound exactly similar, so this may have been the publisher's original binding for normal subscribers' copies. Including the blank folios, this (complete) copy has a total of 296 folios, as follows: 2 blank ff.; 1 unnumbered f. of half-title; 1 unn. f. of engraved[1] frontispiece; 1 unn. f. of title in type with engraved vignette; 1 unn. f. of engraved dedication portrait; 3 unn. ff. of dedication with engraved initial; 1 unn. f. "Privilegio"; 3 unn. ff. of subscribers; 3 unn. ff. "Allegoria del Poema" with engraved initial; 253[277][2] n. ff. of poem, including 1 unn. f. of engraved plate preceding each of 20 cantos, and 1 unn. f. of engraved tailpiece with no text following Canto 8 (only); 1 unn. f. of final engraved tailpiece with portraits of artist and publisher; 2 blank ff. The pages measure 448 by 317 mm. Each of the 20 canto plates, cartouches, and tailpieces are different, as are the frontispiece, title-page vignette, dedication portrait, and final portrait tailpiece. There are 22 initials in the volume; here, 17 different and 5 repeats. Two different plate borders are repeated throughout the first edition. Thus, there are 106 engraved illustrations or ornaments in the Tasso, including 23 repeats in this copy.

1. "Engraved" in its generic sense only. As said before, all the plates are etchings, finished with the graver.

2. Misnumbering of *text* ff. in this copy is as follows: missing a # 106, but with two 107's; missing a # 14; one unn. text and tailpiece f. between 126 and 127, 137 and 138, 172 and 173, and after 253. Thus, to the last n. f. of poem = 253, there are a total of 3 *text* ff. to be added, plus the 20 plates, plus the separate Canto 8 tailpiece.

Growth by Ones

One more letter has been added to the University of Illinois' world-famous collection of Proust correspondence through the generosity of the Friends. This manuscript is a two-page verse piece dating from the period when the author of "Remembrance of Things Past" was hesitating on the form he would use in the novel he was about to begin. Despite his absorption with this problem, he found time to write this little poem knowing it would provide amusement for the friends to whom he was sending it, the Marquis and the Marquise de Clermont-Tonnerre. It bears the title "Prière du Marquis de Clermont-Tonnerre (Imité de Robert de Montesquiou)." As Proust indicates, it is a verse poem in the manner of the prolific poet Count Robert de Montesquiou-Fezensac, who wrote many such "Prayers" paying elaborate compliments to the persons to whom they were dedicated and seldom failing to make witty jibes at the expense of their friends. Proust was well acquainted with Montesquiou and eventually modeled his fictional character Baron de Charlus after him. The Library holds some ninety autograph letters addressed to Proust by the Count de Montesquiou. This poem is a good example of the art of pastiche, at which Proust excelled. It follows the conventions of French versification and, in style, mimics the Count's manner to perfection.

Proust was an invalid most of his life and was dependent on a voluminous correspondence to keep in touch with his friends and with the current of his times. His letters accordingly offer the richest possible picture of the growth of his mind and art. Professor Philip Kolb of the University of Illinois Department of French has devoted some thirty years to building the Library's Proust collection. Since World War II he has sought out Proust's surviving relatives and friends and has searched with diligent care for Proust's letters, which in recent years have become much more difficult to find and expensive to buy. This most recently acquired letter joins more than 600 Proust holographs and 4,000 photocopies of other letters that are the core of the Library's holdings. Professor Kolb has been designated by Proust's heirs as editor of these letters and expects to publish as many of them as can be found in a general *Correspondance*. The first of a projected seventeen volumes of letters was

published in Paris in 1970; a second volume is expected in 1974. The publication of this definitive edition of the correspondence hinges on the techniques Professor Kolb has developed to date the letters that Proust himself characteristically left undated, except for the day of the week. This new edition will free Proust scholars from the uncertainties of previous collections where the letters have been presented in chronological disarray, many undated or misdated, their texts mutilated by deletions or misreadings of Proust's often difficult handwriting, and their content lacking needed clarification.

One letter in five thousand, or even six hundred, may well appear insignificant, but it is not. Certainly one of the things this letter signifies is the fact that distinguished library collections are built over very long periods and sometimes represent the life-time interests of a scholar and collector. It is in this way that a collection may come to equal more than its parts. This collection embraces all of Proust's published work, a large body of critical and biographical studies and of documentary material relating to Proust and his age, and of course the letters themselves. The extent of our holdings in Proust manuscripts and other documents is matched only by the Proust archives at the Bibliothèque Nationale in Paris. But so distinguished a collection as our own also has the integrity and vitality that only years of careful attention can give to such a holding and that in turn attracts the attention of a widening circle of other students and scholars. The University of Illinois has come to be regarded as an international center for Proust studies not least of all because Professor Kolb has been able to depend on steady, long-term support from the Library. Individual purchases never lacked significance, or indeed splendor, for those who knew what was building. The association of the Friends with the Proust collection is a particularly happy one, marking as aptly as it does one way the Friends can advance the established excellence of our Library.

Scott Bennett

The Quebec Act of 1774 and the Government of Canada Act of 1791

With generous help from the Friends, the University Library has been able to purchase copies of two eighteenth-century statutes for the governance of Canada, the first of which outraged American colonists who were readying for a war of independence, while the second more judiciously provided for the first elected assemblies in Canada. Both laws were printed as parts of the ongoing publication of their respective sessions' statutes, but the items just acquired were issued separately in pamphlet form by the King's Printer. For the 1774 Quebec Act, this was William Strahan, a distinguished printer who later in 1774 became a member of the Parliament whose acts he printed. He was brought in as a supporter of the North ministry and, in that capacity, was the intended recipient of a letter written a year later (but not actually sent) by America's most famous printer declaring that

> You are a Member of Parliament, and one of that majority which has doomed my country to destruction. You have begun to burn our towns and murder our people. Look upon your hands! They are stained with the blood of your relations. You and I were long friends. You are now my enemy, and I am
>
> Yours, B. Franklin.

To Americans struggling for their independence, the Quebec Act of 1774 had appeared as yet another of a long series of novel enactments by Great Britain, designed to concentrate power in the hands of royal officers and to remove from the American people the control of their own destinies. Patriots therefore grouped the act with the three "Intolerable" or "Coercive Acts" — the Government of Massachusetts, the Boston Port, and the Administration of Justice Acts — which had been direct results of the Boston Tea Party. This classification was quite sound, from the standpoint of an aggravated American patriot viewing the impasse in Anglo-American relations. And even from a more remote point of view, one can see in the Quebec Act the same well-meaning but uninformed imagination which had been so much responsible for the crisis; the act came down by imperial fiat, following neither consultation with

the American legislative assemblies, nor even allowing them to pass judgment on the finished work. But while the Quebec Act was a symptom of the malaise in the Old British Empire, it was in no sense a deliberate attempt by Parliament to coerce or even affront the thirteen English-speaking colonies along the Atlantic seaboard. It certainly was not a response to the crisis of 1773-4; it had been in the works for many years.

The Quebec Act met two needs, both created by the British victory over the French in the Seven Years' or French and Indian War and the subsequent annexation of French Canada to British North America. The French had settled the St. Lawrence valley and established scattered trading posts and missions from which to manage dependent Indians both north and south of the Great Lakes. The cause of the French and Indian War in North America had been the explosive contact of westward-pushing British colonists with southward-pushing Frenchmen in the Ohio Valley. The Indians of the area were caught in between, yet given their preference (as they rarely were), they would have liked a French administration with British trading goods. What settled Canada needed, at least temporarily, was a government acceptable to the French subjects of His Britannic Majesty, and a new system of interior administration which would protect the Indians from swindling traders and colonial land sharks.

During the years 1768 to 1774 the Crown had allowed individual colonies to regulate the westward expansion and Indian trade of the trans-Allegheny region. But individual colonies disagreed over the ownership of these lands; in truth, their ancient boundaries often ran from sea to sea and so were in quite hopeless conflict with one another. Furthermore, Americans were much better at claiming jurisdiction than maintaining it; trade and settlement beyond the mountains were in fact regulated by no one. The Quebec Act addressed itself to this situation by leaving to the most expansive colonies a generous domain in Western Pennsylvania, Virginia, and Kentucky, but annexing to Canada some of northern New York and all of the country north and west of the Ohio River. Placing this area under the single command of the governor of Canada at least promised uniformity of administration; removing it from the area of competition between seaboard colonies at least created the possibility of keeping peace between Indians and white settlers, and enforcing order and honesty in the Indian trade.

In most respects, the Quebec Act sanctioned the practices of govern-

ment that the British had adopted since the French defeat. French Canadians had never used legislative assemblies; free elections of the sort conducted by their English-speaking neighbors were still foreign and mysterious to them. Theirs was an isolated world of feudal politics, and the new government left that intact as it did also the prevailing Roman Catholicism. Reflecting the spirit of toleration that distinguished the age, the British made no effort to convert the French, but rather drew up a special oath of loyalty for Catholic Canadians which permitted them to swear allegiance to the British King but not to his Church. The British also preserved the civil law of French Canada; to do otherwise would have disturbed the overlapping rights in landed property which characterized the feudal system. But the British did impose their own criminal law, with appropriate courts for its enforcement. Like the French before them, the British would rule Canada absolutely, through a Royal Governor and Council appointed by and subservient to the Crown. The Act held no provision for elected assemblies of any sort.

The leaders of the various English-speaking colonies found much to criticize in each provision of the Quebec Act. To American Protestants the countenance given the Roman Catholic Church appeared sinister. To partisans of the legislative assemblies of America, the arbitrary rule of governor and council appeared another sign of encroaching tyranny. Worst of all was the annexing of the American West to Canada. Merchants specializing in the Indian trade stood to lose out to the traders of Montreal; land speculators already forming companies to exploit the rich lands of the Ohio country found themselves forestalled. And in the mounting heat of revolutionary fervor there was little interest in determining how all these interests might be better reconciled in a new scheme of administration. Instead American resentment became revolutionary propaganda. This could be seen especially in the patriotic statement of a young Virginia legislator, Thomas Jefferson. In written instructions for Virginia's delegates to the Continental Congress, Jefferson went beyond the question of fairness involved in who should control the interior lands of North America. Instead he took the very high ground that the British Crown had never owned the territory at all, that the colonists themselves, by settlement and conquest, had become sovereigns over North America, and that by right only their legislatures were entitled to make rules and regulations for the land. These sentiments, set to paper in July 1774, were so agreeable to the Continental Congress that it caused them to be pub-

lished as a pamphlet, entitled *A Summary View of the Rights of British North America.* Jefferson's argument did not explicitly state the independence of the American colonies as did his more famous Declaration of 1776. But all the logical underpinnings of the Declaration were there already; the provinces of North America demanded of right to be left masters of their own destinies.

The Government of Canada Act of 1791 caused, by contrast, much less stir in the United States, which was then preoccupied with its new government established under the Constitution of 1787, and more particularly with the emerging struggle of Madison, Jefferson, and their friends against the Secretary of the Treasury, Alexander Hamilton. But the Act of 1791 was immensely important in the constitutional history of Canada. It took into account a great change caused in Canada by the American Revolution and by the continuing expansion of settlement in North America which was in part independent of political changes. By 1791 there had emerged a distinct and growing area of British settlement in Canada, especially on the north shore of the St. Lawrence above Montreal and at the juncture with Lake Ontario. With English-speaking settlers had come a demand for elected assemblies; Parliament therefore wisely divided Canada into two provinces: French-speaking Quebec, and English-speaking Upper Canada. Each would have its own governor, appointed council, and elected assembly.

A hardy and enduring legend has sprung up that Loyalist refugees from the American Revolution settled Upper Canada (today's Province of Ontario). Canadians wished especially to enforce this tradition after their gallant defense of Ontario against the numerically superior Americans during the War of 1812. But in fact the majority of English-speaking Canadians migrated to Ontario because the soil was rich, the Indians were friendly, and the government was both more stable and less demanding than those of the adjacent United States. These were people to whom the questions of British right versus American right, or Monarchy versus Republicanism were matters of no great importance. But like most people, they later stood and fought against invading armies.

Long before the era of the American Revolution, history had decreed that the northern parts of North America should have both French and English settlers. Neither the Quebec Act of 1774 nor the Government of Canada Act of 1791 were responsible for this. But both were milestones in the long history of rivalry and accommodation between the two

peoples. The second of these Acts is particularly important in this respect, being the first of many steps toward Canadian self-government and eventual independence achieved without violent revolution. The Quebec Act of 1774 by contrast, but quite unintentionally, became one of the many causes of the American Revolution. Only afterwards were cooler heads able to see that it was not the oppressive act that the American patriots thought it to be. It is pleasant to report that, also with time, the friendship between the King's Printer who published this act and Benjamin Franklin was renewed. Franklin's last letter to William Strahan was one of those in which he made playful use of typographical terms. Writing in 1784, he commented on his and Strahan's success as printers:

> But we have risen by different modes. I as a republican printer, always liked a form well *planed down,* being averse to those *overbearing* letters that hold their heads so *high* as to hinder their neighbors from appearing. You, as a monarchist, chose to work upon *crown* paper, and found it profitable; while I worked upon *propatria* (often indeed called *foolscap*) with no less advantage.

ROBERT MCCOLLEY

The John Melish Map of the United States

In the 1818 Melish *Map of the United States with the Contiguous British & Spanish Possessions* the University Library has acquired a major work of the leading American cartographer-geographer of his period, a map of Illinois in its statehood year involving a novel, perhaps unique, solution to a cartographic anomaly, and a significant document in the territorial development of the United States.

John Melish (1771-1822) established the first American firm engaged solely in the publication of maps and geographic works. An indefatigable Scotsman, Melish had risen from apprentice in Perth to partnership in a Glasgow textile firm; he studied at the University of Glasgow and first visited the United States in 1806 to set up his own cotton-textile trading company at Savannah. The Orders in Council and the Embargo Act soon destroyed such commerce, forcing Melish to return to America in 1809 to salvage what he could of his business. Unsuccessful in the import business in New York and reasoning that political and economic conditions would force self-reliance on the United States by depressing international trade, he travelled in the interior of the country to survey his prospects in agriculture.

Instead of farming, Melish settled in Philadelphia, evidently determined to profit directly from his travels. He published his *Travels in the United States of America in the Years 1806 & 1807, and 1809, 1810 & 1811; including an Account of Passages Betwixt America and Britain, and Travels Through Various Parts of Great Britain, Ireland and Upper Canada* (1812),* an objective, often insightful account based on his journals, but stretched to two volumes with much superficial, second-hand information and unsystematic geographical description. Perhaps more important than the text were eight fine maps, including a fold-out "Map of the United States of America," that were the beginning of Melish's cartographic career. In the same year he also published *A Description of the British Possessions in North America and of the Most Important Places Along the Lines in the United States* (1812),* a systematic geographical description accompanied by a "Map of the Seat of the War

* This and other works so marked are in the collections of the University of Illinois Library.

in North America,"* setting the pattern for many of his future works. An expanded version, *A Military and Topographical Atlas of the United States, including the British Possessions* with eight maps, appeared in 1813. *A Statistical Account of the United States* (1813) and *A Description of the Roads in the United States* (1814) were republished together in 1815 as *The Traveller's Directory Through the United States,** again with a fold-out "Map of the United States of America."*

In 1816 Melish published his most ambitious work, the large *Map of the United States;** the Friends have purchased an 1818 edition of this map for the Library.[1] The map was first planned on four sheets, extending only to the Continental Divide; this may account for the non-central placement of the central meridian, leading to noticeable distortion in the Far West when that region was added. *A Geographical Description of the United States* (1816* [two editions], 1818, 1822, 1826*), published to accompany the map, includes extensive descriptive and tabular data, with the latest census figures, on the United States and adjacent countries. The map, one of the first to show the full continental span of the United States territories, was published in editions of one hundred copies from six engraved copper plates and sold whole "on rollers and varnished" or "in portable form . . . with the *Description* bound with morocco back" for ten dollars. In 1820, the map was enlarged to nine plates to include all of Mexico, some of Central America, and the Caribbean. The *Geographical Description* of 1822 was also greatly enlarged. Corrections and additions were made on the copper plates between printings to reflect rapidly accumulating geographical knowledge. Some boundary changes were indicated between plate revisions by changes in the hand-colored outlines. Walter W. Ristow, reconstructing and continuing the studies of Col. Lawrence Martin at the Library of Congress, has identified twenty-five engraved editions or states of the map, seven dated 1816, five 1818, two 1819, eight 1820, two 1822, and one 1823.[2] The University of Illinois Library copy is from the designated third state (tenth overall) of the 1818 edition, in which "Illinois appears as a state for the first time with

1. The full title was *Map of the United States with the Contiguous British & Spanish Possessions Compiled from the Latest & Best Authorities by John Melish.* Improved to the 1st of January 1818 (Philadelphia, c1816). The map was engraved by John Vallance and Henry S. Tanner on a scale of one inch equals sixty miles; it includes a Statistical Table and an insert map of the West Indies. It is 88 x 144 cm., colored in outline, cut, folded, and mounted on linen with marbled covers.

2. Walter W. Ristow, "John Melish and His Map of the United States," in *A la Carte; Selected Papers on Maps and Atlases* (Washington, 1972), pp. 171-182.

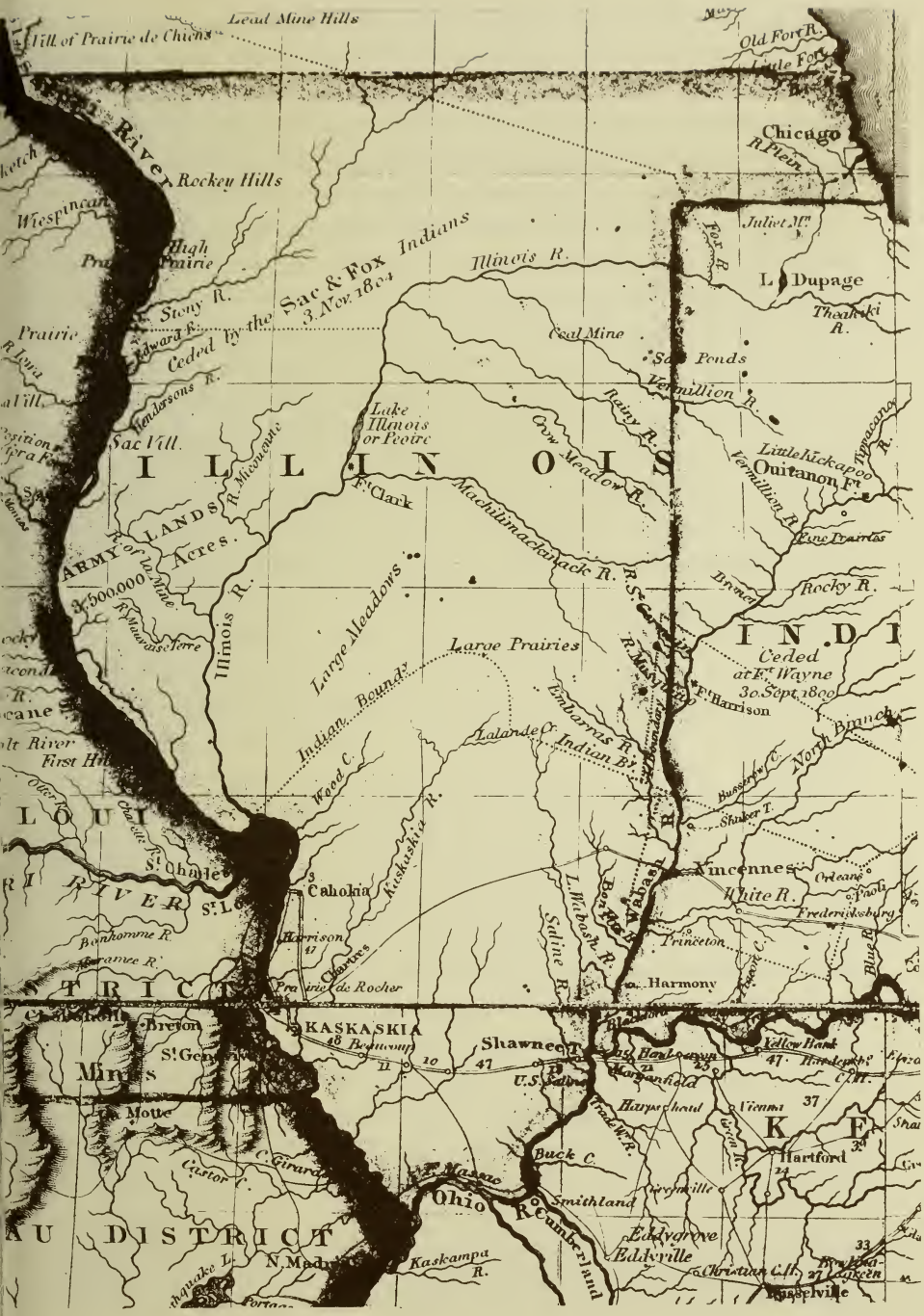
the word 'Territory' deleted" (Ristow, p. 174). Since Illinois did not join the Union until 3 December 1818, this state of the map may actually have been printed in 1819.

An interesting, short-lived "panhandle" apparently found only on Melish maps of this period was introduced in this revision to connect the new State of Illinois in the northeast with a Lake Michigan more than a degree and a half too far to the east, the tip drawn touching the middle of the northern border of Indiana. This panhandle appeared on Melish's maps when statehood legislation gave Illinois a shoreline by relocating the boundary of Illinois nearly sixty miles north of the territorial border set at the latitude of the tip of Lake Michigan. Melish was aware that "the southern extremity of this lake has not been correctly ascertained,"[3] and in later editions he changed to the more usual but still inaccurate northeast-southwest diagonal lake, the tip of which does reach the true Illinois-Indiana border. Such poor knowledge of this key feature in the partition of the Northwest Territory led to the long boundary disputes between Michigan and Ohio and to the creation through political compromise of the Upper Peninsula of Michigan. Misplacement of the lake also combined with local reports that "the headwaters [of the Illinois River] interlock so closely with those falling into Lake Michigan, that it is said canoes have sometimes, in the wet season, passed from one to the other" (*Geographical Description,* 1816, p. 136), to produce serious distortion in an otherwise fairly accurate depiction of the Illinois River system. Other cartographers of the time had no better picture of Lake Michigan; and Melish's false start in mapping the new State of Illinois seems to have resulted from his efforts to report the latest and often conflicting geographical information. His interest in the State of Illinois, which he never visited but predicted would become "one of the most important in the Union," is revealed in the massive changes in his *Map of Illinois* between the editions of 1818 and 1819[4] made to reflect ongoing Land Office surveys, and by his provision of two maps for Morris Birckbeck's *Letters from Illinois* (1818),* an account of an early settlement at English Prairie in the southeastern part of the state.

One of the 1818 states of the map was used in the negotiations and delineation of the Adams-Onis, Transcontinental Treaty of 1819, which

3. John Melish, *A Geographical Description of the United States, with the Contiguous British and Spanish Possessions* (3rd ed., Philadelphia, 1818), p. 30.

4. Facsimiles of these two maps are held by the Illinois Historical Survey in the University of Illinois Library.



Lead Mine Hills
Old Fort R.
Chicago
R. Plein
Rockey Hills
Wiespincan
High Prairie
Stony R.
Ceded by the Sac & Fox Indians 3. Nov. 1804
Illinois R.
Juliet Mt.
L. Dupage
Theakiki R.
Coal Mine
Sac Ponds
Vermillion R.
Rainy R.
Crow Meadow R.
Lake Illinois or Peoire
Sac Vill.
ILLINOIS
Little Kickapoo
Ouitanon Ft.
Vermillion R.
Fine Prairies
Rocky R.
Ft. Clark
Machilimackinack R.
ARMY LANDS
Acres.
3,500,000
Illinois R.
Large Meadows
Large Prairies
Indian Boundy
Embarras R.
Lalande Cr.
Indian Bdy
Ft. Harrison
Ceded at Ft. Wayne 30. Sept. 1800
North Branch
Wood C.
Kaskaskia R.
Busseron C.
Shaker T.
Vincennes
White R.
Orleans
Paoli
Fredericksburg
Princeton
Harmony
Cahokia
Harrison
Chartres
Prairie de Rocher
KASKASKIA
Beaucoup
Shawnee T.
U.S. Saline
Harpshead
Vienna
Hartford
Buck C.
Smithland
Ohio R.
Cumberland
Eddygrove
Eddyville
Kaskampa R.
Castor C.
Breton
Mines
Du Motte
DISTRICT
Bonhomme R.
Saline R.
L. Wabash R.
Wabash R.
Yellow Bank
Blue R.

attempted to fix the border between the United States territories and the Spanish possessions from Florida to Oregon. The vagueness of the map in the western areas, so recently explored by Pike, Lewis and Clark (whose routes are indicated), and others on whose reports Melish's map of these areas is based, suggests the difficulties encountered and created by referral to such specific locations as the source of the Arkansas River.[5]

Melish stated that "the object of the *Map of the United States* was not to give geographical details; but to present an interesting picture of a great whole." He suggested that a "map four times its present size; an extent which would have defeated the end of publication" would have been necessary to present more detail. "The object of this map was to serve [with the *Geographical Description*] as a subject for general reference, and as a key map to the local maps of the several states and territories from actual survey" (*Geographical Description,* 1816, p. 13). Melish stressed that "EVERY STATE SHOULD HAVE ITS OWN MAP. It should be STATE PROPERTY, subject to the control of no individual whatever" (p. 172). He saw that accurate and up-to-date surveying of the developing country could not be left to independent map makers, but must be enforced and coordinated by the government. Melish included in the *Geographical Description* a critical list of state maps known to him and boasted of corrections made to his own map just before printing, upon the receipt of manuscript maps from actual survey of Louisiana and Georgia.

Melish lobbied vigorously for an official map of his own state of Pennsylvania and in 1816 was commissioned by the legislature to plan the project. The Surveyor General was to contract with local deputy surveyors to produce maps of each county at two and one-half miles to an inch. A set of "Directions for Constructing the County Maps" along with a specimen map was included with the *Geographical Description* of 1816. Melish printed several of these county maps, two of which he had drawn himself, on a subscription basis in the manner of the lucrative county map and atlas business of the mid-nineteenth century. From the county maps Melish constructed a full *Map of Pennsylvania* (1822)* at a scale of five miles to an inch. This map, similar in size, style, and mounting to the *Map of the United States,* is an outstanding example

5. The role of the Melish map in these negotiations is detailed by Philip Coolidge Brooks, *Diplomacy and the Borderlands; the Adams-Onis Treaty of 1819* (University of California, Publications in History, Vol. 24, 1939), pp. 215-219. The actual map used in the negotiations has not been located, hence the state cannot be determined.

of a fine state document produced through cooperation with private enterprise.

John Melish produced numerous other books and maps in his ten-year career, including a large *Map of the World* with a *Geographical Description* (1818). His firm and household goods were auctioned shortly after his death in 1822, the engraved plates and publications purchased by A. T. Goodrich of New York. But Henry S. Tanner, one of the engravers of the *Map of the United States* and of many other Melish maps and a Philadelphia competitor, continued to develop the tradition of American commercial cartography in his brother's firm of Tanner, Vallance, Kearny & Company with such works as the *New American Atlas* (1823)* and his own large map of the *United States of America* (1829).* However it was John Melish who established the standard of excellence in this tradition. The Friends' purchase of his 1818 *Map of the United States with the Contiguous British & Spanish Possessions* strengthens the excellent nineteenth-century American cartographic collections of the Library and gives us a fine example of Melish's most distinguished work.

John B. Albright

Invasions by the Pen

With help from the Friends, the University Library recently acquired several books by recusant authors of the late sixteenth and early seventeenth centuries. Written or translated by Roman Catholics who refused to acquiesce in the 1559 Act of Supremacy re-establishing Protestantism in England, these books were printed either abroad or secretly in England. They complement the many recusant volumes already held by the Library, among the more important of which are the first translation into English of Bede's *Historiae ecclesiasticae gentis Anglorum* (Antwerp, 1565), Cresacre More's biography of Sir Thomas More, his great grandfather (Antwerp, 1630), Henry Hawkins' famous emblem book *Partheneia sacra* (Paris, 1633), and the Rheims New Testament of 1582.

Limp vellum is the characteristic contemporary binding of these recusant volumes. Their titlepages are often ornamented with a religious symbol, such as the device of the Society of Jesus, and often contain little or no imprint information, or falsified information. For these books could be printed by licensed printers in England only secretly; otherwise they had to be produced at hidden presses operating temporarily in various parts of the country. Anyone found associated with these books faced severe penalties. A large percentage of these proscribed volumes were therefore printed abroad and furtively imported into England. One of the more widely used means of secret entry was French boats coming into Newcastle for coal. Priests and cargoes of books would disembark together (with the collusion of the recusant harbormaster) at that port, or on the banks of creeks nearby, as one government inquiry of the late sixteenth century determined.

These new volumes are welcome additions to the Library's holdings in several respects. In the first place, they may be said to parallel in situation the Protestant books published on the Continent or secretly in England under the aegis of the Marian exiles between 1553 and 1558. Of such publications the Library has a fine representative collection, including several works printed at Geneva, Zurich, and other places, and written by Calvin, Christopher Goodman, Bishop Hooper, and John Knox. The parallel ends with the circumstances of publication however,

for several of the newly acquired books are refutations of the Protestant hegemony as it was typically voiced in books already owned by the Library. For instance, we have long owned several editions of Thomas Bell's *The downefall of Popery* (1604), but only with these new recusant books did we acquire Richard Smith's *An answer to Thomas Bels late challenge named by him the Downfal of Popery wherin al his arguments are answered, his manifold untruths, slaunders, ignorance, contradictions, and corruption of Scripture, & Fathers discovered and disproved* (Doway, Lawrence Kellam, 1605). And finally, as proscribed books, all these recusant titles complement the Library's Baskette Collection, made up of primary and secondary sources relating to freedom of expression. One of the more interesting of the titles from among the Library's collection of proscribed books is the *Missale parvum pro sacerdotibus in Anglia itinerantibus* (St. Omer, English College Press, 1623), found in a hiding place for priests in a house torn down in the county of Essex in 1721. The University of Illinois Library's copy is one of only three recorded copies of this edition of the *Missale*.

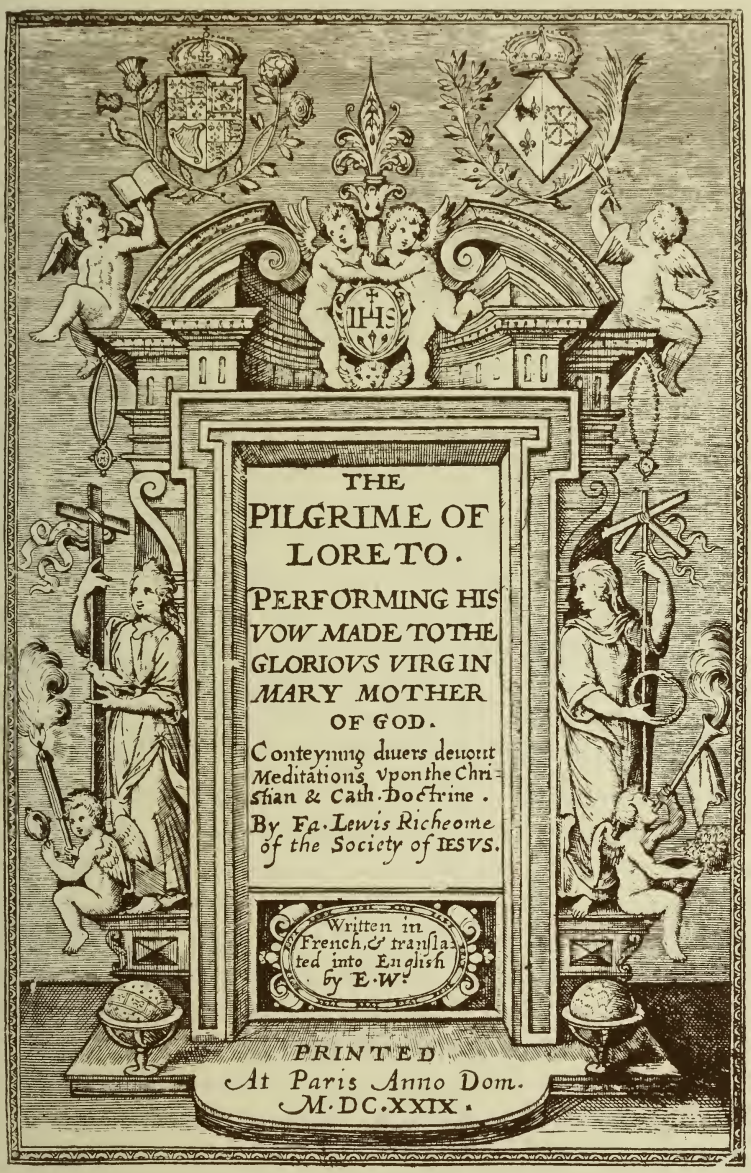
The new recusant works along with those already owned by the Library also complement our nearly unparalleled holdings of Miltoniana representing as they do the social, political, and religious tenor of Milton's time, specifically the opposition mounted against the Established Church from the accession of Queen Elizabeth I down through the Commonwealth and afterwards. More particularly, those recusant titles containing the system of disputation advocated by Cardinal Bellarmine and the Jesuits in general strongly influenced the educational system that Milton encountered at Cambridge in the 1620's. Indeed, the militant attempt of the Jesuits to win the land back to Rome led many, including Sir Francis Bacon, to feel the need for emulating the Jesuits in English education. Thus, the use of the adjective "Jesuitical" with its diverse synonyms by Milton and his contemporaries must be understood to convey both an admiration for and a fear of the Jesuits' recognized abilities for precise and clever disputation. This combination of fear of, and fascination with, the Jesuits in particular and Roman Catholicism in general is well exemplified in Foxe's *The Book of Martyrs*, in which Milton and his contemporaries were so heavily steeped.

The University of Illinois Library has two contemporary bibliographic works that deal with recusant writers from quite divergent points of view. One is the bibliography by John Pits, a Roman Catholic priest born in

Hampshire in 1560. His *De illustribus scriptoribus Angliae* was published posthumously in Paris in 1619 and contains short biographical sketches in Latin of pre-Reformation writers as well as of the recusant writers and co-religionists of Pits, who had fled to the Continent to serve at the English Roman Catholic centers at Antwerp, Rouen, Rheims, Douay, Valladolid (Spain), and at St. Omer. The opposing Protestant view is sufficiently indicated in the title of John Gee's *The foot out of the snare . . . whereunto is added, A Catalogue of such books as in this author's knowledge have been vented within two years in London, by the priests and their agents* (London, four editions in 1624).

A third contemporary source on recusant writers is not a bibliography but an autobiography, and a fascinating one. It is the Jesuit John Gerard's *The Autobiography of a Hunted Priest* (New York, 1952). Gerard lived from 1564 to 1637 and his manuscript was published in 1870, translated into English from his Latin original. Then in 1952 the narrative was translated afresh, edited, and published with extensive notes by Philip Caraman, S. J., with an introduction by Graham Greene. John Gerard's adventures as a priest ministering secretly in England and his escapes from pursuivants are narrated by him in intriguing detail. In 1606 he escaped from the Tower of London where he had been imprisoned, and he then left England in disguise with the ambassadors of Spain and Flanders to spend the rest of his life at Rome, Louvain, Lièges, and Ghent, ministering to the recusant communities in those places. John Gerard details his association with many of his co-religionists and sometimes supplies important bibliographical information on their writings. One of his friends was Edward Walpole, to whom Gerard was a confessor from 1585 to 1589; Walpole translated and then had published in 1629 one of our recent acquisitions, Louis Richeome's *The Pilgrime of Loreto*. The titlepage of this book, illustrated here, is typically misleading. Antony F. Allison and David M. Rogers in their bibliography of recusant works were the first to note that the Paris imprint is false; they identify the work as one printed at the English College Press at St. Omer, near Calais.[1] Gerard is himself sometimes directly informative about the tangled history of recusant books. He mentions, for instance, a manuscript translation by his friend William Wiseman of Girolamo Piatti's *De bono status religiosi (The happiness of a religious state)* cir-

1. *A Catalogue of Catholic Books in English Printed Abroad or Secretly in England, 1558-1640* (Bognor Regis, Sussex, 1956), p. 135.


IHS
THE
PILGRIME OF
LORETO.
PERFORMING HIS
VOW MADE TO THE
GLORIOVS VIRGIN
MARY MOTHER
OF GOD.
Conteyning diuers deuoute
Meditations vpon the Chri-
stian & Cath. Doctrine.
By Fa. Lewis Richeome
of the Society of IESVS.
Written in
French, & transla-
ted into English
by E. W.
PRINTED
At Paris Anno Dom.
M. DC. XXIX.

culating among English Roman Catholics as early as 1594. This translation was therefore available many years before the first published English translation of the work made by Henry More (the great grandson of Sir Thomas More) and printed by Jean Cousturier in Rouen in 1632. This publication of Piatti is also among the recusant books recently acquired with the help of the Friends.

The *Autobiography of a Hunted Priest* is replete with references to John Gerard's fellow Jesuit Robert Parsons, who is now perhaps best known for his *Christian Directory,* first published in Latin in 1582. Parsons was probably the most prolific author among the recusants during Elizabethan and Jacobean times and is represented among our recent purchases by his *A defense of the censure, gyven upon two bookes of William Charke and Meredith Hanmer mynysters, whiche they wrote against M. Edmond Campion preest, of the Societie of Jesus, and against his offer of disputation* (Rouen, Father Parsons' Press, 1582). The acquisition of this work was particularly fortunate as one of the books to which Parsons was replying in defense of Campion is already represented among the Library's holdings: Meredith Hanmer's *The great bragge and challenge of M. Champion a Jesuite* (London, 1581).

Gerard last mentions Father Parsons in explaining that in 1601 or 1602 he had to send his faithful servant John Lillie to him for protection in Rome. Lillie was a builder of priests' hiding places and had so often risked his own life in misdirecting Gerard's pursuivants that he could no longer safely remain in England.

Another of the newly acquired books was written by John Floyd, a Jesuit who was nearly an exact contemporary of John Gerard. Floyd's volume was written in response to Sir Humphrey Lynde's *Via Tuta extolling the ancient and catholic faith professed by the Church of England,* represented at the Library by the third edition of 1629. Floyd titled his work in the manner typical of those disputatious times, *A pair of spectacles for Sir Humfrey Linde to see his way withall. Or an answeare to his booke called, Via Tuta, a safe way: Wherein the booke is showed to be a labyrinthe of error and the author a blind guide* (Rouen, Widow of Nicholas Courant?, 1631). Although Floyd is not mentioned in Gerard's narrative, it was while Floyd was visiting Gerard's friend Father Oldcorne in prison in 1606 that Floyd was himself captured. After several years in prison he was sentenced to exile, and finally settled in Louvain where he became a professor of theology. It is interesting to note that

Lynde's book was answered in 1631 not only by Floyd, but also in the same year more fully by the recusant John Heigham in a book published at St. Omer, a copy of which is already owned by the Library.

The final page of yet one more of the recently purchased books stands as a reminder of the difficult and hazardous conditions of their publication. The book is Philipp Numan's *Miracles lately wrought by the intercession of the glorious Virgin Marie, at Mont-aigu, nere unto Sich in Brabant,* translated from the original French edition of 1604 into English by Robert Chambers (1571-1625), and dedicated to James I. This English translation was printed at Antwerp in 1606 by Arnold Coninx, a Fleming who published numerous works, including primers, for recusants between 1579 and 1608. He felt obliged to append at the end of this volume a page headed "Faultes escaped in the printing," with the request to "Consider (courteous reader) our difficulties in using printers that are strangers, and at thy discretion vouchsafe to correct these and such lyke faultes." Coninx's plea sums up the difficulties inherent in the publication of recusant books in English in Continental countries where the presses available for this type of work were frequently manned by printers whose native language was not English (if indeed English was known to them at all) and whose activities, to say nothing of their imprints, were often under close surveillance, sometimes by government agents sent directly from England. This situation, coupled with the difficulties of openly and effectively distributing recusant works, has contributed to both the scarcity of these books and to their lasting interest.

N. Frederick Nash

A Handefull of Pleasant Delites

The Elizabethans knew the delights of collections of miscellaneous items and knew too how even the most miscellaneous piece contributed toward a whole literature. The title of Clement Robinson's 1584 miscellany has been adopted here to introduce the following reports of activities not directly supported by the Friends but serving nonetheless to advance the Friends' central desire for a stronger University Library. There is a certain, modest artifice to this miscellany: the first three pieces describe new (or in one case, newly discovered) strengths in our drama holdings; the next four are about special collections in our library and elsewhere in the state, and include an announcement of our plans for a new special collections library building; the last offers brief tribute to the generosity of a Friend.

The Samson Raphaelson Papers

The University Library has recently acquired the library and papers of Samson Raphaelson, alumnus and distinguished playwright and screenwriter. Included in the collection are several hundred volumes of modern plays, many of them presentation copies signed by their authors, the manuscripts of all Mr. Raphaelson's own plays and screenplays, production and financial records pertaining to all his plays, editions of translations of his plays into various languages, professional correspondence (with such writers as Sinclair Lewis and James M. Cain), and several reels of tape recordings of Mr. Raphaelson's reminiscences, covering his early life in New York and Chicago, his years on the Urbana campus, and his career on Broadway to about 1935.

Mr. Raphaelson was an undergraduate in Urbana from 1914 to 1917. After graduation he went briefly to work in advertising but was invited back to the University by Stuart P. Sherman, then head of the English Department and a nationally known literary critic, to become a teaching assistant. Mr. Raphaelson was extremely active in academic, student, and community affairs. He edited the campus newspaper and a literary magazine, *The Siren,* and was involved in staging a number of dramatic events (including the first Gridiron Banquet). Because of his experience in advertising, he was asked by President David Kinley to assume chairmanship of the stadium fund-raising drive. His "The Story of the Stadium" is a classic fund-raising publication. He also wrote "Fight, Illini — the Stadium Song."

Mr. Raphaelson left the University to take a job with the New York

Times and to pursue a career as a writer. After the spectacular success of his play *The Jazz Singer* (1925) he went on to become one of Broadway's most important dramatists. Among his best known plays are *Young Love, Accent on Youth, Skylark, Jason,* and *Hilda Crane.* Increased interest in film studies in the past decade has focused attention once again on the Hollywood aspect of Mr. Raphaelson's career. He is most famous for a series of collaborations with director Ernst Lubitsch, Hollywood's master of sex comedies and social farces. Together they wrote nine scripts, including the one for *Trouble in Paradise,* generally regarded as one of the two or three best American film comedies of the sound era. Mr. Raphaelson also wrote the script for one of Hitchcock's best films, *Suspicion.*

In 1948 Mr. Raphaelson was visiting professor at the University of Illinois; the transcript of his course on playwriting was published as *The Human Nature of Playwriting.* Mr. Raphaelson lives in New York and has made several trips to Israel in the past few years to oversee and advise on the development of the Israeli film industry. A new play, about a middle-aged screen-writer who goes to Israel, is in preparation. A biography of Mr. Raphaelson is being written by Audrey Kupferberg of the American Film Institute.

ROBERT CARRINGER

Modern Shakespeare Promptbooks and Theatre Records

The University Library recently acquired microfilmed copies of several promptbooks from the Royal Shakespeare Theatre and some associated theatre records (reviews and photographs) from the Shakespeare Centre Library, Stratford-upon-Avon. This material documents a score of the most significant Stratford productions during the past three decades: *Hamlet* (Peter Hall, 1965; Glen Byam Shaw, 1958), *A Midsummer Night's Dream* (Peter Brook, 1970, photographs and reviews only; Peter Hall, 1968 film, 1962, 1959), *Macbeth* (Peter Hall/Paul Scofield, 1967; Donald MacWhinnie, 1962; John Gielgud, 1952; Anthony Quayle, 1949; Robert Atkins, 1944), *Richard II* (John Barton, 1971; Peter Hall, 1964; Anthony Quayle, 1954; Walter Hudd, 1947), and *Troilus and Cressida* (John Barton, 1968; Peter Hall, 1960; Glen Byam Shaw, 1954).

As everyone who has looked at promptbooks knows, they are cryptic documents chiefly intelligible to the stage managers who made them; hence the importance of the associated photographs and newspaper accounts. These materials are now in constant use as the core of an undergraduate honors seminar "Shakespeare's Plays in Performance." With enthusiasm and energy, students have been poring over the promptbooks, working on such

diverse projects as a study of how various settings for *A Midsummer Night's Dream* affect the play's meaning, a comparison of the treatment of the Witches in three productions of *Macbeth,* and an investigation of the changing portrayals of women in *Hamlet.* For these students and for other students and scholars to follow, these records provide a unique guide to contemporary interpretations of Shakespeare on the English stage. And with the Library's collection of Shakespeare promptbooks from earlier periods, they invite comparative studies of the plays in performance.

MICHAEL MULLIN

An Unexpected Delight

Recently I discovered in the Library's Rare Book Room a 120 page manuscript of a novel by the Edwardian dramatist St. John Hankin. Such a finding was quite unexpected as none of the many sources on Hankin mentions his having worked on a novel. The story, titled "The Course of True Love—," relates how an idealistic young woman is outraged when she learns of her new husband's old affair but is eventually won over by her relatives, who argue for an acceptance of the world even if it is often not as one might wish it. Although the manuscript does not reveal Hankin at his comic best, it is important to a study of his writings because the story and themes closely parallel those of Hankin's first play, *The Two Mr. Wetherbys,* performed in 1903. This parallel may be the only clue to when the novel was written; the manuscript itself is undated and would be difficult to date from physical evidence alone. If the manuscript did in fact precede Hankin's first play, then he probably began his career, like Shaw, with an unsuccessful attempt at writing fiction.

Although Hankin's subsequent reputation has been eclipsed, partially by the brilliance of Shaw, he nonetheless played a major role in the transition from Victorian to modern British drama. His comedies were distinctive both for their Darwinian themes and for their usually amused yet largely unrelenting treatment of Victorian sacred cows. In addition to his five full-length and two one-act plays, Hankin wrote numerous reviews, critical essays, poetic and dramatic parodies, and one short story before his suicide by drowning in 1909. He received critical attention in Edwardian reviews, in later books on early modern drama, and in six dissertations. Currently, each of the two most widely used anthologies of Edwardian plays reprints one of his plays and includes brief introductory material. None of these sources makes reference to the novel that Hankin wrote and revised, but never published. The uncovering of this manuscript in the University of Illinois Library will help materially in establishing a juster estimate of Hankin's work.

WILLIAM H. PHILLIPS

Reporting Our Own Special Holdings . . .

Most people who have worked in the University of Illinois Library probably associate the name Baldwin with Shakespeare. That association testifies to the life-long efforts of Professor Thomas Whitfield Baldwin to collect books associated with Shakespeare, and to the fact that public research libraries are often the ultimate beneficiaries of such efforts. Certainly the University of Illinois Library has benefitted — perhaps more than has been generally recognized — from the availability of such private collections.

The need for a guide to the special strengths of the University Library based on such collections has long been felt and will now be met with the publication of Jean A. Major's *A Catalog of the Collections Acquired by the Library, University of Illinois, 1897-1973*. All of the collections described here have enhanced the University Library, but brief descriptions of four of them will suggest something of their diversity and value. Librarians are often themselves collectors, and the lawyer and librarian Ewing Cannon Baskette built the largest private collection on civil liberties and freedom of expression in the United States. In addition to the more conventional literature on censorship, constitutional rights, religious freedom, and the like, his library includes surviving copies of books ordered to be burned, ephemeral broadsides and pamphlets, and transcripts of trials. Where Baskette focused on a single topic, the collection of Conte Antonio Cavagna, a public official in Italy during the early twentieth century, embraces in over 30,000 items all aspects of Italian national and municipal history, art, architecture, law, economics, and biography. His library also contains manuscripts and several thousand maps, both ancient and modern. Tom Turner was another public servant — in this case in the British Post Office — and in addition to writing verse himself he collected modern English literature, particularly poetry. His extensive collection includes many inscribed copies and first editions both of British works and of well-known foreign novels. Finally, to return to academia, the Library owns the private library of Jacob Harry Hollander, a scholar and professor of political economy at Johns Hopkins before the Second World War. Hollander collected items documenting the growth of economics from the early Renaissance to his own day, though the classical economists of the eighteenth and nineteenth centuries are most widely represented. In addition to the printed material, there are manuscript letters of Adam Smith, Jeremy Bentham, Malthus, Ricardo, and James and John Stuart Mill.

The new *Catalog of Collections* records and describes the collections acquired as units, both as gifts and by purchase, by the University Library during the present century. It complements other records of holdings, such as the printed catalog of the Library's Rare Book Room and a catalog

now being made of manuscript holdings in the University Archives, the Illinois Historical Survey, and the Rare Book Room. The *Catalog* also offers a glimpse at the often fascinating human history that lies behind the collections of a distinguished research library.

. . . And Those of the State as a Whole

Robert B. Downs, Emeritus Dean of Library Administration at the University of Illinois, published this past fall with the American Library Association *A Guide to Illinois Library Resources*. The *Guide* offers a comprehensive description of Illinois library holdings of every type and in all fields of study. It includes descriptions of the holdings, arranged alphabetically by subject areas and types of material, descriptions of collections relating to individuals, a bibliography of books, pamphlets, articles, and other items relating to Illinois library collections, and a detailed index. Subject specialists in a number of areas have described existing collections in their fields for the *Guide*.

The book was written under a contract with the Illinois State Library and is a pioneer work, being the first statewide survey of library research resources. The *Guide* provides detailed information on numerous unknown or little known collections as well as descriptions of many famous ones. Because the resources of Illinois libraries — including not least of all the University of Illinois Library — are among the most extensive and most important of any state in the nation, the collections are of national significance.

The American Library Association Archives

The American Library Association will celebrate its centennial in 1976. Anticipating this event and prompted by the increasing demands of library historians, the Association has agreed to remove its archives from storage and deposit them at the University of Illinois. Here they will significantly enrich what is already one of the leading collections of material on libraries and their history.

Parts of the collection are already in Urbana, but most of it will not arrive until spring 1974. A special grant from Beta Phi Mu, the honor society of library science, has been of great help in making the transfer. University Archivist Maynard Brichford has begun processing the books, papers, and documents that make up the archives, and the readier availability of the collection will attract still more material from persons active in the Association and from groups affiliated with it. To make the archives as accessible as possible to scholars, Mr. Brichford will publish a descriptive guide to it; he

also anticipates preparing a guide to primary sources bearing on the history of libraries in other repositories. The appearance of these guides and the new availability of the American Library Association's archives will greatly facilitate the historical research carried on by the University of Illinois Graduate School of Library Science and by other library schools.

ARTHUR PRICE YOUNG

And a Place to Keep It

Plans are currently being developed for a special collections library building for the Urbana-Champaign campus; it will house the Rare Book collection, the University Archives, and the Newspaper and Illinois Historical Survey libraries. A proposed film archive would also be located here. The new building will be designed especially for the storage, use, and display of the University's outstanding special collections. The building will make better atmospheric control possible and offer greater security for these irreplaceable resources. At the same time, the quality and number of seats for readers will be considerably increased. The core of the library will be a combined closed stack in which the various collections will be adjacent to one another but still discrete. The single location of this material, which the University Library's physical limitations have previously prohibited, will allow scholars to study literature, historical records, newspapers, and media reproductions in a way that has been physically either very difficult or impossible before. Where possible, reference services will be integrated to emphasize the inter-relatedness of the collections. The new building will also offer display facilities to make a much more extensive exhibit program possible. It is hoped that improved housing and the wider, more active recognition given to the special strengths of the University Library will help attract additional collections of rare and special-interest material.

Planning has begun with a draft building program which is now being refined. When the basic space requirements and the relationships among the various spaces are finally determined, an architect will be retained to provide tentative drawings, floor plans, and cost estimates for the building. We already know that the new building will cost at least two million dollars and that the stringency of all state budgets allows us virtually no prospect of public capital funds. So the building will be largely dependent upon the generosity of private donors — just as the collections themselves have so often been. Public funds have made it possible for the Library to become the largest state university library in the country, but the margin of excellence embodied particularly in our special collections has always been maintained, in significant measure, by individual gifts. It is hoped that the Friends will

have a particular interest in the fund-drive for a new building appropriate to the special collections to whose strengths they have already contributed so much.

JERRY L. PARSONS

Stewart S. Howe

The Friends join the University in regretting the death of Stewart S. Howe, '28, a long-time and generous supporter of the University of Illinois. He was a member of the University of Illinois Foundation's 100 Club and of the President's Club, and most recently a charter member of the Library Friends.

Mr. Howe was president of the Stewart Howe Alumni Service, a fund-raising and public relations firm serving higher education. He was also an active collector of books and other material relating to American student life and organizations. His generous bequest to the University of his library and collections was accompanied by a gift to be used to maintain and develop the collection. The Stewart Howe Collection of American College Life and Organizations complements the Johnson and Leland papers on fraternal life and publishing that Mr. Howe helped the University acquire previously. All three are housed in the University Archives, which now has the leading collection of American fraternal material. Mr. Howe was a member of Kappa Sigma and his collection is particularly strong in items relating to that fraternity.

Mr. Howe's bequest also included an extensive library of books on the history of Illinois and Chicago that will strengthen the holdings of the Illinois Historical Survey.

Financial Statement of the University of Illinois Library Friends

1 October 1972-30 September 1973

Income

2	Patron Members	$1,000.00
33	Sustaining Members	3,300.00
312	Charter Members	7,800.00
	Additional gifts	175.00
	Total	$12,275.00

Expenditures

Membership perquisites: printing, mailing, receptions, miscellaneous	$1,789.30
Membership development: printing, mailing, miscellaneous	1,099.74
Library materials acquired	5,411.96
Total	$8,301.00

Balance	$3,974.00

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SCOTT BENNETT, Assistant Professor of English, is the author or editor of several articles and books on textual criticism and publishing history. He is now working on a catalogue of the Bentley Papers in the Rare Book Room.

ROBERT CARRINGER, Assistant Professor of English, is the author of several forthcoming articles on American literature and film. He is editing a special film-study issue of *The Journal of Aesthetic Education* and is advisory editor to *MacGuffin,* the University film journal, which is planning an issue devoted to the films of Ernst Lubitsch and Samson Raphaelson.

ROBERT McCOLLEY, Associate Professor of History, is the author of *Slavery and Jeffersonian Virginia* and editor of *Federalists, Republicans, and Foreign Entanglements.* He has just completed a book on Black Virginians in the colonial era and is working now on the political history of the Washington and Adams administrations.

MICHAEL MULLIN, Assistant Professor of English, is writing a book on twentieth-century productions of *Macbeth;* his published work includes studies of Theodore Komisarjevsky's expressionistic *Macbeth* and of *Macbeth* on film.

N. FREDERICK NASH has been a librarian at the University of Maryland, College Park, and is now Rare Book Room Librarian at the University of Illinois.

JERRY L. PARSONS, Library Administrative Assistant, is particularly responsible for the improvement and maintenance of the library buildings and for the security of library materials. He is also cataloguing and indexing the Mandeville Collection in Parapsychology and Occult Sciences, given to the Library by Merton J. Mandeville, emeritus member of the University faculty.

WILLIAM H. PHILLIPS, Instructor of English, is writing a book on St. John Hankin. Beside an article on Hankin, he has published a poem in the *Stoney Lonesome* magazine.

ANDREW ROBISON, Assistant Professor of Philosophy, has published on both philosophy and the graphic arts. He is specially interested in prints and illustrated books of the eighteenth century. He has recently accepted the position of Curator and Head of the Department of Graphic Arts at the National Gallery of Art, Washington.

ARTHUR PRICE YOUNG, a Research Associate at the Library Research Center, has published several reviews and articles on bibliographic matters and on instruction in librarianship. He is a doctoral candidate in the University of Illinois Graduate School of Library Science, planning to write a thesis on library history.

Lib. Sci.
5B5

NON SOLUS

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NO. 2 ~ UNIVERSITY OF ILLINOIS LIBRARY FRIENDS

The sunflowers on the front cover are reproduced from John Gerarde's *The Herball* (London, 1597), p. 612. These flowers were introduced to Europe from the New World during the sixteenth century and were called, as well, Indian Sunne and the Golden Flower of Peru. Gerarde's herbal and others written during the Renaissance are the subject of Jack R. Harlan's essay in this issue of *Non Solus*.

Our title page incorporates the device and motto of the Elzevier family, one of twenty-seven such printer's devices rendered in stained glass around the reference room of the University of Illinois Library. Louis Elzevier was born in Louvain in 1540 and established his press in the Dutch university town of Leyden, where he brought out his first book in 1592. After his death in 1617 his five sons and their heirs continued their work in various Dutch cities for nearly a century. During one of the dark periods in the history of printing, the Elzeviers stand out for their scholarship as well as for the quality of their workmanship. Several hundred books from the Elzevier presses are now in the University of Illinois Library.

NON SOLUS

No. 2 1975

A PUBLICATION OF THE

University of Illinois Library Friends

AT URBANA-CHAMPAIGN

Scott Bennett is editor of *Non Solus* and acknowledges with gratitude the help of Maynard Brichford, Mary E. Ceibert, Joan Klein, N. Frederick Nash, Robert W. Oram, Marilyn Satterlee, Larry Slanker, and Gilda Zimbleman, and the University of Illinois Foundation.

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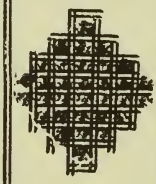


CAMBRIDGE:

Printed by *Samuel Green* and *Marmaduke Johnson.*

MDCLXI.

Titlepage of John Eliot's translation of the New Testament (1661), included in his Indian Bible (1663).

The Eliot Indian Bible

The five-millionth volume to be catalogued in the Library of the University of Illinois is one of the strangest books on record. It is in a language no one can read. It is five and three-quarters inches wide, seven and three-quarters inches high, and two and a quarter inches thick. It consists of 596 printed leaves and three blank leaves. The text is in double columns, each column with references at the side and headings at the top. It has a leather binding with an elaborate, though now faded, scrollwork design on the front and back covers. Because of its compact bulkiness the book is hard to hold, and the pages are difficult to turn after the long years of storage and the stiffness of the binding. Opened at any point, however, the book shows the clean printer's type and the fine craftsmanship of men who took pride in their work. It is a rather forbidding, yet curiously attractive book.

The book is the famous "Eliot Indian Bible." It was the work of the Reverend John Eliot, who was born in England in 1604. Educated at Jesus College, Cambridge, Eliot converted at an early age to the Congregational way and was later ordained to the ministry; he was required by God to join the migrants to New England. From the time of his arrival in 1631 he was important in the Massachusetts Bay Colony and in 1632 became teacher and then minister to the new church at Roxbury. He held that pulpit for nearly the rest of his life. He was one of the ministerial judges in the trial of Anne Hutchinson for blasphemy in 1637 when that lady was condemned and sentenced to be banished from the colony. He was also one of the three compilers of the first book issued in the American colonies — the *Bay Psalm Book* of 1640.

Roxbury was at that time close to the frontier, and Eliot soon engaged in efforts to christianize the Indians. With the help of a quick-witted Long Island Indian who had been taken prisoner and knew English, he began to learn the language of the Narragansett tribe. Since he was devoted to the study of Hebrew, was a fine grammarian, and ready at learning languages, he made good progress. His first preaching to the Indians in 1646 was in English, but by the summer of 1647 he was able to speak in their own language. He formed at Natick a church of "praying Indians"

which became a virtually self-governing community. By 1671 his work was going so well that he travelled regularly throughout the villages of the Narragansett tribe, from Rhode Island to western Massachusetts a hundred miles west of Roxbury and from northern Connecticut to the territory that would be Vermont and New Hampshire. His success in teaching the Scriptures and in catechizing the Indians was due not only to his diligence and his obvious good will but also to the near uniformity of the Narragansett dialect. Eliot found little variation in the Indian language throughout his missionary journeys.

Eliot's translation of the Bible, begun as early as 1650, was a labor of years. The Narragansett language had never before been written. Although it was a simple tongue, it was unsuited to abstract ideas. Throughout his work Eliot had no assistance. His method appears to have been to try out his words and phrases on converts until he had hit upon something that would approximate the meaning of the original Hebrew or Greek. At the same time he had to teach the Indians to read. To that end he wrote and had printed a primer of sixty-four pages titled *The Indian Primer, or The Way of Training Up Our Indian Youth in the Good Knowledge of God, in the Knowledge of the Scripture, and in an Ability to Reade, Composed By. J.E.*

The expense both of Eliot's missionary work and of the printing of the Scriptures was borne by The Corporation for the Promoting and Propagating the Gospel of Jesus Christ in New England, chartered by the Rump Parliament in 1649 and designed to raise funds in England for the support of work among the heathen in New England. Every parish in England and Wales was canvassed for donations in support of the cause. In ten years the corporation had collected more than four-thousand pounds to be transmitted to the colony. It was from this fund that Eliot's work was supported and the translation of the Bible financed. And it was to the headquarters of the Corporation in London that the copy of the first edition of the Indian Bible now in the University of Illinois Library was sent.

The printing of the Bible had to be done in Cambridge, where Eliot could read proof. By the summer of 1660 a printer named Marmaduke Johnson had been induced to come to the New World, probably escaping thereby a shrewish wife. He would work with another printer named Samuel Green who had come to the press in 1649 and would remain there until 1691, producing 124 of the 190 items which emerged during

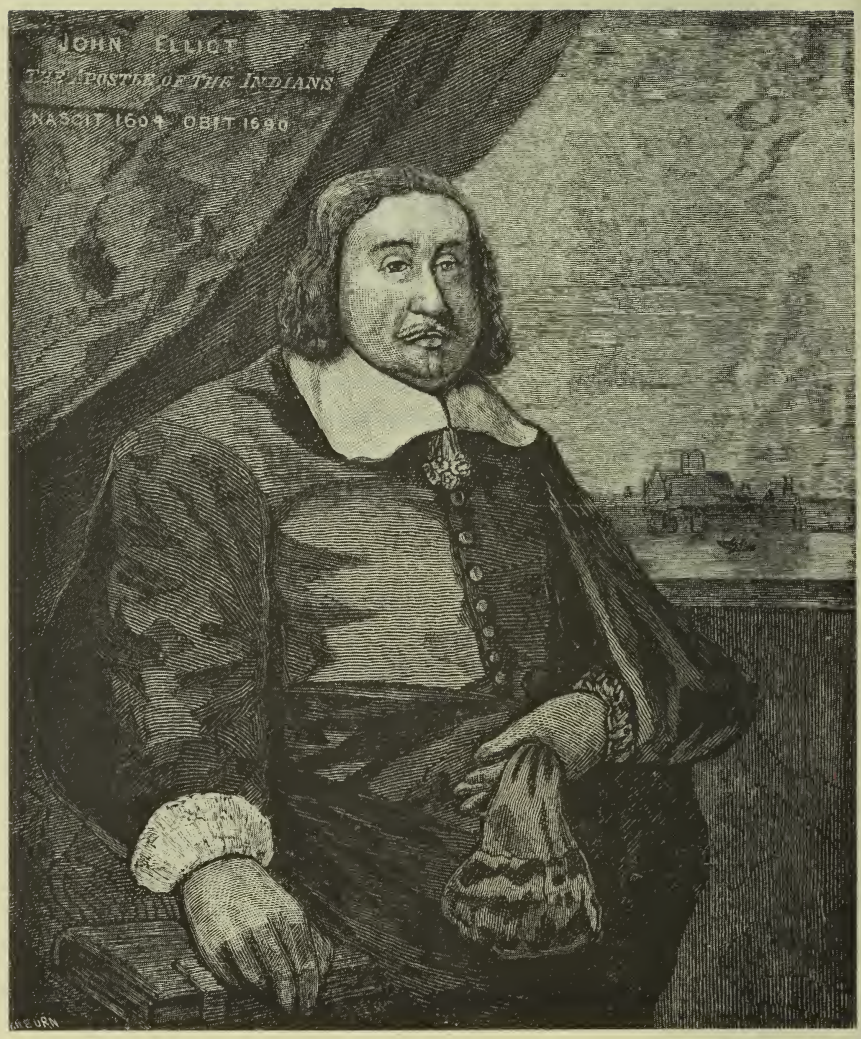
that period. A set of brevier type was imported and actual printing begun in 1660 on a little hand press, housed in the Indian College at Cambridge, somewhere in the locale of Harvard Yard. The printing was aided by an Indian, aptly named James Printer, who could oversee the type-setting. The work proceeded at the rate of one sheet of eight pages a week. Within a year the New Testament was finished. The Old Testament was then set and printed, and the entire Bible of twelve-hundred pages was ready in 1663. There was a metrical version of the Psalms at the very end of the volume in addition to the literal translation at the proper place in the Old Testament. The first edition of the Bible seems to have been 1,040 copies, of which only thirty-nine are listed in the 1890 bibliography of the Bible by Wilberforce Eames.

The copy of the Bible acquired by the University Library remained in England until at some unknown time it was returned to this country and came into the possession of an Indian chief of the Nihantic tribe in Lyme, Connecticut. The chief in 1812 gave the Bible to John Lyon Gardiner of Gardiner's Island, New York. In 1923 Mr. Lyon Gardiner gave the book to a public library in Connecticut, from which the University of Illinois Library was able to purchase it.

The Indian Wars, or King Philip's War of 1675-1676, scattered the "praying Indians" and to a great extent ruined Eliot's work. The seven towns that Eliot had founded formed a natural line of defense for the colonists. But the Massachusetts Court would not listen to appeals to organize the loyal Indians for scouting. A wartime frenzy answered the threats of pillage and death on the frontier by removing the praying Indians and making them virtual prisoners in Boston harbor. Even Eliot's favorite converts at Natick were deported and spent three winters in captivity. Some of the Indians were sold into slavery, and ten years later Eliot was writing to Robert Boyle, the distinguished chemist, begging him to intercede in behalf of some Indian captives left at Tangier by a slave-trader.

What loyal Indians were used in the war proved to be excellent scouts. One was credited with killing King Philip. Indeed, it was thought at the time that these allies turned "the balance to the English side, so that the enemy went down the wind amain." It may not be too much to suggest that, but for the work of Eliot and others among the Indians, the Massachusetts Bay Colony might have been exterminated.

By the end of the war the number of praying Indians had been greatly



John Eliot, reproduced from William Dana Orcutt's *Good Old Dorchester* (1908).

reduced. Many were lost or disappeared. Some died in captivity. Most of the Indian Bibles were lost. At the age of seventy-four Eliot had to begin his work over again. He set about preparing a second edition of the Indian Bible. We have a memorable portrait of the aging Eliot as he was seen in June 1680 by the Dutch pastor Jasper Danckaerts, who came to pay his respects and asked if he might have an Indian Bible. Eliot replied that "in the late Indian war, all the Bibles and Testaments were carried away, and burned or destroyed, so that he had not been able to save any for himself; but a new edition was in press, which he hoped would be much better than the first one."

"Our Indian work yet liveth, praised be to God," Eliot wrote Robert Boyle in 1686. "The Bible is come forth, many hundreds bound up, and dispersed to the Indians, whose thankfulness I intimate and testify to your honour." Two thousand copies were printed of this second edition. Yet, even as Eliot continued his work, the faith of the Indians in the trustworthiness and good intentions of the Puritans was gone. The number of villages of converted Indians was reduced from fourteen to four, and they too gradually disappeared. Despite Eliot's labors even into his very old age, the colonists' hatred of the Indians and dread that another war might come darkened Eliot's last years. Cotton Mather might praise Eliot as a missionary to the Indians, but he could not help thinking of the Indians themselves as "miserable Savages" and "the veriest Ruines of Mankind." He expressed his disdain for the barbarous Indian language by showing that *"Noowomantammonkanunonnash"* means simply "our loves" in good English.

Throughout his lifetime and long after his death Eliot had a reputation for saintliness of appearance and manner. Living as long as he did (he died in 1690 when he was eighty-six), he was among the very last survivors of the first generation of saints — "those blessed old Planters," as Cotton Mather referred to them, "which laid the Foundations of a remarkable country, devoted to the exercise of the Protestant Religion, in its purest and highest Reformation." He was likened to Enoch who walked with God, and the anagram of his name was "Toile." He represented to the third and fourth generation a nobility of spirit that marked the original founders and that quite obviously was disappearing as the seventeenth century was approaching its end. When he died, so Mather wrote in his best apocalyptic style, "we cannot see a more terrible Prognostick, than Tombs filling apace with such Bones, as those of the re-

nowned Eliot's; the whole Building of this Country trembles at the Fall of such a Pillar." The traveller John Dunton said it more simply: "Mr. Eliot . . . whose indefatigable Zeal and Industry, both by Printing and Preaching, for the Conversion of the Indians, has given Place to none." To those standing at his bedside during his very last moments, Eliot was heard to say, "Welcome Joy. Pray . . . pray . . . pray."

The Indian Bible was addressed to a different people in their own language and according to their special understanding. From the Preface to the final verse of Revelation, Eliot sought to demonstrate what the various races of men living in the New World could mean to each other in the way of mutuality and love. It is this book, which mirrors the best hopes and the unspoiled conscience of colonial America, that becomes the five-millionth volume in the University Library.

Edward H. Davidson

The First Collected Edition of Martin Luther's German Works

The University of Illinois Library has accumulated one of the most comprehensive collections of early printings of Luther in the United States. A published catalog would be the best way to survey its richness. It would include important related literature in the Rare Book Room such as the early Luther biography by his pupil Johann Mathesius (1566), the first published collection of the famous Aurifaber Table Talks (1566), and the many Luther Bibles. One of the most important of these is the 1543 Low German rendition with Lucas Cranach woodcuts. In an American Luther collection, we are fortunate to have the first three editions of the Sauer Bible (Germantown, 1743, 1763, and 1776), all earlier than any complete English Bible printed in North America. But the core of the Luther collection consists of his own commentaries, sermons, and polemics. A catalog of them would offer startling evidence of their Europe-wide effect.

Illinois has scores of Luther's sermons, pamphlets, catechisms, and the like, basic to the development of the Reformation. Concerning the authority of the Pope we have such works as *Ein trostlich predig von der gnaden gottes und fryen willen und von dem gewalt der schlüssel sant Petri* (1520) and *Von der freÿheit eins Christẽ menschen* (1521). On the sacraments we have *Ain Sermon von dem Eelichen stand* (1520), *Von beyder gestallt des Sacraments zu nehmen und ander neurung* (1522), and *Eyn Sendbriff Mar. Luthers uber die frage ob auch yemandt on glauben verstorben selig werden müge* (1522); on saints' images, *Ain Sermõ . . . von den Bildtnussen* (1522); on vows and orders, *Von denn geystlichen und kloster gelubden Martini Luthers urteyll* (1522) and *Vrsach vnd anttwortt das iungkfrawe kloster gotlich vrlassen mugen* (1523); and on political and social issues, *Eyn Sermon von dem Wucher* (1522) and *Eine Predigt Mart. Luthers das man kinder zur Schulen halten solle* (1530). First editions from the house of Lucas Cranach are especially interesting, including his milestone publication in the history

of European education, *An die radherrn aller stedte deutsches lands: das sie Christliche schulen auffrichten vnd hallten sollen* (1524).

Without ever receiving a penny himself, Luther made the fortunes of several printers. Not only Wittenberg and nearby Eisleben and Erfurt are represented in the Illinois collection, but Strasbourg, Frankfurt, Nuremberg, Augsburg, Tübingen, Basel, and Zurich are as well. Numerous translations into English date from 1536 and subsequent years. A collection of this sort thus offers an authentic impression of the veritable explosion emanating from Wittenberg and felt almost immediately all over Europe. No man had ever written so much (or has since), to be read so widely and so quickly. The Illinois Luther collection constitutes not merely documentation of Reformation history. It shows also how these writings gave crucial incentive to the young printing industry and to the spread of literacy. The importance for the development of the modern German language, which began now to be normalized under economic pressure from the printers and after the model set by Germany's most prolific author, is inestimable.

One of the major lacunae in the collection was filled in the spring of 1974 with the purchase of the Wittenberg edition of Luther's German writings (twelve volumes, 1539-1559). Not only is this probably the single most important Luther printing, but also it takes on special value in the larger context of the Illinois collection. The other sixteenth-century edition of Luther's complete works was that from Jena (1555-1558) of the German and Latin works in twelve volumes. Illinois possesses this Jena edition in three copies, but without a single duplication, since all three issues of each volume are represented. The library also has the rare Eisleben supplement by Johann von Aurifaber (1564). I doubt that a set of this completeness can be found together anywhere else. The large Jena folio volumes are in tooled leather renaissance bindings, one of the sets with gauffered edges. The twelve Wittenberg volumes, also folios of 600 to 650 leaves each, in contemporary bindings with blind-stamped topological designs, are worthy companions to those from Jena and increase their value substantially. All that is missing now in Illinois' sets of Luther's complete works from his own century is the Wittenberg edition of his Latin writings in four volumes (1545-1557).

The Wittenberg edition of the German writings was begun under the editorship of Georg Rörer during Luther's lifetime and with his reluctant

approval. Luther feared that publication of his own works might interfere with Bible reading among the congregation, and he regretted that his early writings had shown too great forebearance toward Rome. Rörer had quite practical purposes in mind, above all to produce an authoritative version of the beloved Reformer's writings — which in many respects had to fill the vacuum left by Canon Law and Papal decree — and to place a reliable reference work into the hands of preachers and scholars. It was to this latter end that the works were grouped not chronologically, but by kind and by subject matter. They were indexed with diligence and provided with useful marginal glosses, which not only function as running topical guides, but also clarify or just comment — as when Luther remarks on the shabby treatment of clerics (3, 67b): "Das ist des lieben mans klage gewest vor 26. iaren. Solt er itzt leben, er würde viel mehr zu klagen haben."[1] In organization and general appearance, the Wittenberg volumes contrast sharply with the clean roman type and neat tables of contents in the other great edition of collected works from the mid-sixteenth century, the eight Erasmus volumes published in the same decade by Froben. At first glance the Erasmus appears easier to use, but one who knows his way in the overall Wittenberg organization — as did many a Lutheran preacher — will be guided to just the quotation he seeks.

The heavy volumes constitute an especially important milestone and long served as an influential example in the complex science of editing an author's complete works. Since Luther did not himself possess the hundreds of individual items here included, we have to marvel at Rörer's success in achieving virtual completeness in the sermons, commentaries, theses, and polemical writings, even in forewords and introductions. Luther's letters are, as might be expected, not nearly so complete. Furthermore, Rörer was concerned not only to include Luther's own works, but theological background materials as well, including important opposition documents. Where Luther had not provided commentary on a particular portion of the Bible, one by a cohort might be supplied. In this way the Wittenberg *Luther* becomes one of our most valuable source collections for the early sixteenth century. It contains, for example, some important writings of Philipp Melanchthon, who led the Lutheran Church after Luther's death. Ninety-nine of Melanchthon's thesis series

1. This was the dear man's complaint 26 years ago. Were he alive today, he would have much more to complain about.

are printed here, of which fifty-six are available to us through no other source. And of extreme importance for early Reformation history is Melanchthon's account, for Oecolampadius in Switzerland, of the Leipzig debate between Luther and Eck in the summer of 1519, so crucial to the development of Luther's thinking on the Roman Church.

The Lutherans in Jena, who opposed the Wittenberg or Melanchthon wing of the young denomination, seized upon the issue of deletions in the Wittenberg edition as the major justification for compiling their own complete *Luther*. It was to contain only works by Luther himself — although the historical interest apparent in the Wittenberg edition was by no means forsaken, and much documentation continues. After the first volume, which is especially historically oriented, the Jena edition avoids translations. Absolutely no changes or deletions were to be tolerated, and, above all, chronological order was to be maintained. Such an arrangement would reveal how, while the younger Luther had spoken less vehemently of the Pope, he had corrected that early tolerance in time. Compared with twenty years for the completion of the Wittenberg edition, the work in Jena proceeded rapidly, eight German volumes appearing in 1555-1558 and four Latin ones in 1556-1568. In these years the two great editions developed symbiotically, Wittenberg and Jena each drawing freely upon the other, sharing editorial staff — Rörer being also the chief editor in Jena — and each chided and spurred on by the other. Volumes Nine and Ten of the Wittenberg edition, for example, contain works which, perhaps on account of questionable doctrine, perhaps because of unpromising sales potential, had been passed over until printed in Jena. The Table of Contents of Wittenberg Volume Nine begins with the statement: "Dieser Neunde Teil/vnd/wils Gott/der nachfolgend zehende Teil/werden klar beweisen/das nicht also sey/wie etliche sagen vnd schreiben/man werde nicht alle Bücher vnd Schriften D. Mart. Lutheri/in die Tomos drucken."[2]

The editors of the Wittenberg edition were less concerned with detailed correctness than with what they regarded as theological completeness, and they were not particular about just which printing of a work they drew upon. The Wittenberg is a practical edition. The German volumes offer many of the Latin works in translation, and the Latin series con-

2. This ninth part and, God be willing, the forthcoming tenth part will clearly demonstrate that it is not true, as some allege, that we are not going to print all the books and writings of Dr. Martin Luther.

tains works published originally in German. The idea was to make important Latin writings accessible to the German-speaking laity, and German writings available to scholars everywhere.

The Wittenberg editors were also concerned with theological propriety, and certain of Luther's statements offered difficulties. He had fastened issues and circumstances with a sharp eye and had often addressed them in unvarnished terms. Sometimes he had spoken harshly even of princes. Some of his statements did not fully conform with developing doctrine, or were couched unguardedly; some of his polemics were no longer current. As a consequence various deletions can be traced in the Wittenberg edition (the suppression of a remark against Martin Bucer in Volume One, which appeared during Luther's lifetime, may have had his approval). Names of early cohorts who, like Andreas Carlstadt and Johannes Agricola, had since fallen from grace were disguised or dropped altogether. Luther's favorable remarks about the defeated rebels Ulrich von Hutten and Franz von Sickingen were deleted. All this constituted the beginnings of a process which has gone much farther today, when the sharp, biting profile of Luther's work has been smoothed over by well-meaning followers.

The German author who, with Luther, has most influenced Western thought, Wolfgang Goethe, speculated that the fate of his work after his death would be like that of a cast up wreck, gradually covered over by the drifting sand of opinion. It may be that these sands cannot be completely cleared away. Yet the main effort in the study of literature is to accept and appreciate high cultural accomplishments, distant in place and time, on their own terms. Our era is perhaps far enough removed now from the theological entrenchments of earlier years to permit a secular approach to this great thinker and poet of the Renaissance. It seems therefore especially important for a major public research library to offer scholars direct access to Luther's work in original printings.

H. G. Haile

New Uses for Old Herbals

Modern industrial man has largely forgotten his heritage of intimate association with plants. He gets his food packaged, processed and sometimes precooked from the supermarket and picks up his synthetic medicines at the drug store. His most intimate association with plants is likely to be in pruning shrubs, mowing the lawn, and uprooting crabgrass and dandelions.

It was not always so. Throughout the long history of human evolution plants have not only sustained man with the bulk of his food, but have provided him with medicines to heal, drugs to numb his pain, alcohol to bomb him out of his mind, and poisons to kill animals, stun fish, and do away with his enemies. The extensive and detailed botanical knowledge of so-called "primitive" peoples is sometimes astonishing but always necessary for the survival of people who extract their living directly from a more or less natural environment.

For untold millennia tribal botanical lore was handed down from generation to generation by word of mouth. It was augmented by experience, experiment, and tragedy and assumed regional characteristics according to the distribution of plant species. When writing was invented and literatures began to develop, botanical lore began to be recorded in a more systematic way. Texts could be read, compared, collated and generalizations could be made. In due time compilations took on the form of herbals. There were tentative approaches in Mesopotamian cuneiform, Egyptian hieroglyphics, and Indian Vedic literature. The fully developed, systematic, descriptive, and illustrated herbal emerged in the Graeco-Roman world and later was well developed in China. Mesoamerican Indians also had herbals of sorts, but the surviving fragments of their literature are obscure, and the post-conquest productions were strongly influenced by European tradition.

The original herbals were designed primarily for physicians and pharmacologists to help them correctly identify plants used in their professions and to provide instructions for extraction, preparation, and the proper administration of drugs and medicines. Formal botany began as a branch of medicine. It is dangerous to live with plants; some of the poisons are

deadly and some medicinal extracts extremely powerful. A misidentification of a plant or a miscalculation of dosage could be terminal for the patient. Doctors of ancient times were no more anxious than modern ones to lose patients before the bills were paid, and, if we may judge from the Mesopotamian Code of Hammurabi, severe penalties for medical malpractice were sometimes imposed. Botany was therefore serious business and the demand for better, more accurate, and more detailed herbals resulted eventually in the classic production attributed to Pedanios Dioscorides.

Genuine copies of Dioscorides' *De Materia Medica* are, of course, exceedingly rare, but the University of Illinois Library has a superb facsimile reproduction of an original now in Vienna. It is in fine full color on irregularly cut pages with a texture resembling the original skin parchment; it is a delight to see and handle. The Vienna Dioscorides was assembled about 512 A.D. for the imperial princess Anicia Juliana at Byzantium using material from Dioscorides (first century A.D.), some of the famous illustrations of Krateuas (first century B.C.), and the Greek physician Galen (second century A.D.). The book was rebound in 1406 in Constantinople. After that city was taken by the Turks in 1453, Turkish and Arabic names were added to the plants as well as a few notes. In the sixteenth century, names of plants were transcribed into Hebrew, perhaps by Hamon, the Jewish family doctor of Sultan Suliman II. At least the doctor's son sold the book to Emperor Maximilian II in 1569, and this is how the volume came to be in the Austrian National Library. The Vienna copy is one of the most beautiful extant and even the facsimile is a treasure and a thrill for a book lover.

The herbal of Pseudo-Apuleius is another facsimile in our collection, and the contrast is astonishing. This one is done in black and sepia and the reproduction is not so attractive, but it is a fascinating document in the comparative crudeness of the illustrations and stark brevity of the text. It was never a pretentious materia medica like Dioscorides but rather a concise check list of medicinal plants and their uses. It was probably first assembled in the fourth century A.D., but no copies survive earlier than the sixth century. The one reproduced in our library is a ninth century manuscript found in the monastery of Monte Casino (fortunately before the massive fighting that took place there in World War II). A number of pages in both front and back are missing. Considering the extremely crude drawings and minimal information, it is surprising that the herbal

was so popular for so long. Apuleius was apparently still in demand after printing came into use in the middle of the fifteenth century and was first printed in 1481 by Joh. Phil. de Lignamine in Rome. Our facsimile shows both the ninth century manuscript and the printed version side by side. The fifteenth century cuts are even worse than the ninth century drawings. The degeneration of medicine and learning after classical Graeco-Roman times can hardly be illustrated more graphically than by a comparison of Pseudo-Apuleius with Dioscorides.

The first printed herbals may have been crude, but these were soon followed by some of superb quality. In a sense, the sixteenth century was a golden age for herbals and the University Library Rare Book Room has a splendid collection of them. The earlier Renaissance herbals were still based on Dioscorides, Galen, Theophrastus, and Pliny, but new illustrations were prepared for printing and the texts were often in the vernacular instead of Latin and Greek.

Herbals are not much used in medicine anymore, but I have found them very useful in studies of the spread and evolution of cultivated plants. The sixteenth century editions, for example, document the arrival of American plant domesticates in Europe. Herbalists were not likely to record the first introductions, but as soon as a new plant had attracted some attention it was frequently described and sometimes illustrated for the benefit of plant lovers as well as physicians. I have also found herbals to be helpful in documenting changes in names that took place over the centuries. For example, the Latin name for Indian corn is *Zea mays,* but the word *Zea* goes back to classical Greek times. What did *Zea* mean then? The Renaissance herbals make it very clear that *Zea* used to apply to the glume wheats as a class and to emmer wheat in particular. Another American Indian domesticate is the common navy or pinto bean and the Latin name given it is *Phaseolus vulgaris,* but the name *Phaseolus* is found in Greek literature. The herbal of Dioscorides uses the word and illustrates a cowpea (black-eyed pea). The American tomato was, for a time, called love apple, but that term was also applied to mad apple or *Mala insana* long before the tomato was introduced to Europe. There has been much confusion and substitution of names in botanical history and the old herbals have been useful in setting the record straight.

Our collection of Renaissance works is wonderful fun to study. I will confine this annotated list to the sixteenth century and introduce the major works only. The notes reflect my own use of herbals, but lovers of

either plants or books with other interests will find a perusual of these fine volumes a fascinating experience.

Otto Brunfels, *Herbarum vivae eicones ad naturae imitationem* (1532-1536). This volume is nicely done with traditional content. The authorities are still Dioscorides, Galen, Theophrastus, and Pliny. In fourteen centuries no herbalist, botanist, or medical man had appeared with sufficient stature to challenge the classical giants. This tells us a good deal of the eclipse of science and rational philosophy in the western world. The Brunfels is printed clearly and the original cuts by Hanz Weiditz are crisp and attractive. *Zea* is emmer wheat; no American plants are illustrated.

Leonhart Fuchs, *De historia stirpivm commentarii insignes* (1542), and *New kreüterbüch* (1543). These are two extremely beautiful volumes; the first is in Latin, the second in German. Both are in good condition, but the German version is almost like new. It is bound in leather-covered wood with metal hasps and the illustrations are magnificent. The wood cuts were made by Rudolf Speckle after drawings by Heinrich Fullmauer and Albert Meyer. Many of them fill the large pages; the plants are artistically and beautifully arranged and the lines are crisp, sure, and accurate. Fuchs' scholarship was outstanding and this is one of the truly great herbals of all time. In describing the book, a rare book dealer says that it includes many plants from the New World. This is an exaggeration. Indian corn is nicely illustrated, called Türckisch korn, and the text says it was recently brought from Turkey in Asia and the Greek region and not yet given a Latin name other than *Turcicum frumentum*. American capsicum peppers are beautifully illustrated in three fine cuts and called Indianischer oder Chalechutischer Pfeffer. There is also a cut of what Fuchs called *Tagetes indianus,* which could well be a primitive half-wild marigold similar to those native to Mexico. His *Zea* is emmer wheat, and his Poma amoris or love apple is not a tomato but a plant also called melanzan or rage apple. We have another Fuchs dated 1549, but it is a small version and not nearly so fine as the 1543 volume.

Pietro Andrea Matthioli, *Commentarii secondo avcti . . . Dioscoridis . . . de Medica Materia* (1560). This is a very handsome herbal, well

"Türckisch korn" from Leonard Fuchs's *New kreüterbüch* (1543).

printed with excellent illustrations although they are smaller and tend to be more cluttered than Fuchs'. At some time someone took the trouble to hand-color them, to excellent effect. The colors are bright and clear and put on with care, and the whole volume is a charming example of the herbal art form. The work is a commentary on Dioscorides. The only American plants appear to be a prickly pear cactus, which he calls the Opuntia of Pliny (the modern Latin name for prickly pear is *Opuntia*), and the capsicum pepper which he says is not the cardamon of Dioscorides.

Pierre Pena and Matthias de L'Obel, *Stivpivm adversaria nova* (1570). This volume is not as attractive as the previous ones but bespeaks a new interest in exotica and their origins. Under Turkish korn they point out that the plant really came from the West Indies and Peru, not from Turkey, and they use the word "mais." They also illustrate tobacco, call it by its modern Latin name *Nicotiana,* and relate its introduction and use in Europe. The prickly pear and sweet potato are other American plants illustrated. The love apple or golden apple is illustrated and is not a tomato.

Hieronymus Bock, *Kreutterbüch* (1572). This volume might be disappointing to some. The fine cuts are rather marred by coarse paper and the printing is not especially handsome. The famous artist however could not repress the temptation to draw rustics dancing under his linden tree, a swineherd driving his animals beneath the oak, or a young man being violently purged under a fig tree. It is a conservative volume with little that is new. The American plants are maize and pepper, and if Fuchs had a marigold, Bock has one too. The melanzan is the same as Fuchs', but he has appropriated the capsicum pepper which now becomes Teutschen Pfeffer.

Charles de L'Ecluse, also called Carolus Clusius, *Rariorum aliquot stirpium per Hispanias obseruatarum historia* (1576). This is a small, pocket-sized volume suitable for taking to the field. It is attractively printed with nice cuts. The only American plants are the sweet potato, a *Canna,* and an *Agave*. Clusius uses American Indian names Batatas and Camote for the sweet potato and Maguey for the *Agave*.

Rembert Dodoens, 1578. This edition is a translation of an earlier cruydeboeck that goes back to 1554. It is one of the most famous herbals of all time and some of the charm and pretention of the work can be captured from the title page:

> A Nievve Herball, Or Historie of Plantes: Wherin is contayned the vvhole discourse and perfect description of all sortes of Herbes and Plantes: their divers & sundry kindes: their straunge figures, fashions, and shapes: their Names Natures Operations and vertues: and that not onely of those whiche are here growing in this our countrie of Englande but of all others also of forrayne realmes commonly used in physicke. First set foorth in the Doutche or Almaigne tongue, by that learned D. Rembert Dodoens, Physition to the Emperour: and nowe first translated out of French into English, by Henry Lyte Esquyer. At London by my Gerard Dewes, dwelling in Pawles Churchyarde at the signe of the Swanne. 1578.

American plants include maize, capsicum pepper, prickly pear, *Datura* (apples of Perowe), sunflower, and tomato. Here the tomato makes its appearance side by side with melanzan or mad apple, but a new cut is made showing a strangely ridged tomato. Of it we read, among other things:

> ¶ *The Names.* This strange plante, is nowe called in Latine Pomum Amoris, Poma Amoris, and of some Pomum aureum: in Frenche Pommes dorées, and of some also Pommes D'amours: in high Douche Golt offel: in base Almaigne Gulden appelen: in English Apples of love, or golden apples.
>
> ¶ *The Nature and Vertue.* The complexion, nature, and working of this plante, is not yet knowen, but by that I can gather of the taste, it should be colde of nature, especially the leaves, somewhat like unto Mandrake, and therfore also it is dangerous to be used.

Of the sunflower, Dodoens informs us: "The Indian Sunne, or the golden floure of Perrowe is a plante, of suche stature and talnesses that in one Somer it groweth to the length of thirtene or fouretenne foote, and in some places to the height of foure & twentie, or five and twenty foote." He goes on to say it does well in Spain but flowers too late in Germany, but "of the vertue of this herbe and floure, we are able to say nothing, bycause the same hath not bene yet found out, or proved of any man."

A sense of awe, wonder, and excitement is captured when we read

about our Indian corn: "This Corne is a marveilous strange plante, nothing resembling any other kinde of grayne: for it bringeth foorth his seede cleane contrarie from the place where as the flowers growe, which is agaynst the nature and kindes of all other plantes, whiche bring foorth their fruite there, where as they have borne their flower."

Geffroi Linocier, *L'histoire des plantes* (1584). This is a tiny pocket edition with engaging illustrations of plants, birds, and various animals. Linocier cites as his authorities Fuchs and Matthiolus, instead of Dioscorides and Galen, indicating that a new tradition had already been established. Here the American pepper is named *Capsicum* as it is today, and he indicates at least one kind came from Brazil. The American or common bean is figured and called Phaseol du Bresil. Other American plants are tobacco, jack bean, cashew, *Macouna,* a Peruvian tree called Molle, and a plant called Fleur de Mechiocan, the identities of which are dubious. His rage apples are the same as Fuchs'.

John Gerarde, *The herball or general history of plantes* (1597). We end the sixteenth century with the *Herball* of John Gerarde, for some centuries known as the Great Herbal. This is a compilation of some 1400 pages and the most inclusive work of the century. One hundred years after Columbus, American plants are now coming in a flood. Gerarde describes and illustrates some twenty-five or more. He still calls maize "corne of Asia" (of hard and evil digestion), the tomato is still "apple of love" (they yeelde very little nourishment to the bodie, and the same naught and corrupt), the cashew is called "the beane of Malaca," capsicum pepper is "Ginnie or Indian Pepper," and sunflower is also called the "Marigolde of Peru." The herbal is clearly evolving from a medical text toward a botanical manual, and the study of plants is approaching a discipline of its own.

While one can enjoy sixteenth century herbals on their own merits, the excitement they offer is enhanced if we catch the spirit of their times. Our magnificent copy of the German edition of Fuchs, published in 1543, is not only a landmark in botanical history but is also a book typical of its age. On May 25th of that year the *De revolutionibus orbium coelestium* of Nikolaus Copernicus was published. This, together with

the works and researches of Tycho, Kepler, and Galileo, produced the cosmological revolution that wrenched our earth from the center of the universe and sent us spinning through the infinities of space and time. And man himself, as well as his cosmos, was the object of new inquiry. Within a week of the appearance of Copernicus' book Andreas Vesalius published his great *De humanis corporis fabrica libri septem*. Here many of the errors of Galen were corrected and the Renaissance spirit began to break through the encrustations of classical dogma in the fields of medicine and natural history. These two volumes, published when Copernicus was seventy and the professor of anatomy at Padua was only twenty-eight, are considered among the most potent forces that marked the end of the Middle Ages and the entry into the modern world.

The sixteenth century was, like our own time, an age of ferment, radical change, and revolution. Our own world view traces, to a large extent, to the Copernican Revolution, to the revival of rational philosophy, to the sense that problems can be solved by experiment and research, to the view that the universe is whole and rational and that we can understand it, if only we study it enough. Our collection of herbals documents with superb style the break with tradition, the systematization of studies, and the emergence of a new spirit of scientific inquiry. On the pages of these fine old books we can literally see the old world dying and our modern world beginning to take shape.

Jack R. Harlan

Rediscovering the Rattermann Collection

One occasionally hears about the discovery of valuable manuscripts in disused storage rooms, in attics, or even in the less frequented nooks and corners of libraries. The recent discovery of a rather dirty box in the safe on the third stack of the main library was one of a series of manuscript "finds" that occurred in the University of Illinois Library during the past year. Within this cardboard box, covered by four or five decades of dust, were the accumulated military and personal papers of Civil War Brigadier General Augustus Moor of Ohio.* During the search of yet another safe, this writer accidentally kicked a partly hidden wooden documents box and discovered over seventy-five letters written by Gustav Körner, a German-born Lieutenant Governor of Illinois.* These letters and the papers of General Moor form but a small portion of the collections of Heinrich A. Rattermann,* an editor, scholar, and businessman who held an eminent position in German-American cultural affairs in the Midwest during the last quarter of the nineteenth century. His papers include correspondence with important German-American figures like Körner, materials representing all aspects of his activities and interests, and several collections of manuscripts of other persons.

Rattermann occupies a central position in the study of the impact of Germans on American history. As editor of the Cincinnati *Der Deutsche Pionier* he wrote many articles, and solicited others, about the German influence on America. Often these articles form the best or only studies of a particular German-American subject. Carl Wittke, in *We Who Built America,* characterizes the articles as a "storehouse of information on all phases of German life in the United States" which reveal "high standards of historical research and real literary merit, for which much of the credit must go to Rattermann himself."

Rattermann's impact on cultural affairs can be measured in part by his participation in many of the literary and historical organizations that helped to make Cincinnati an important intellectual center in the Midwest during much of the nineteenth century. His interest in music typifies

* See the biographical sketches on p. 23.

his activities. He helped to found the Nord-Amerikanscher Sängerbund, the German-American Sängerbund, the Cincinnati Männerchor, and the Cincinnati Orpheus. He was himself a composer and lyricist, and often directed or participated in musical performances. For the operatic productions of the Cincinnati Orpheus and the Männerchor he translated and rearranged librettos of several operas including *Oberon* (Weber), *Figaro* (Mozart), *Orpheus and Euridice* (Gluck), *Zampa* (Herold), *Der Fehme in Froschreiche* (Theodore Wilmes, a local composer), and *Undine* (Lortzing). The production of *Undine* in 1867, the first of that opera in America, was praised as "far superior to any thing ever witnessed in this city before. . . . Its story, arrangement and music are admirable."

Rattermann was as energetic a poet as he was a musician, often using his own printing press and setting his own type for proof copies. Critical opinion, however, is divided on the merit of his poems, which were published widely during his lifetime and fill four volumes of his works.

Rattermann was able to devote a great deal of time to writing and editing because of his success in the insurance business. His own personal and business papers are extensive. His correspondence consists of six boxes of incoming letters, seven volumes of letterpress copybooks of outgoing letters, and two other boxes of miscellaneous papers. Rattermann's literary works, including manuscript poems, drafts of two unpublished volumes of his poetry, a three-volume rhyming lexicon, articles, and speeches, fill over six boxes and sixteen manuscript volumes. Literary works sent to him by other authors for publication fill three more boxes. There are about eighteen volumes of music-related materials, such as manuscript songbooks and librettos. Newspaper clippings fill three volumes and two boxes. Finally, there are two boxes of proof sheets and miscellaneous printed items.

Rattermann's papers and library were originally obtained by the University of Illinois in 1915. The books, including about 7,000 volumes on travel, geography, and German-American studies, were incorporated into the Library's main collection; but the manuscript material was unfortunately dispersed throughout the Library's stack and storage areas. This dispersal, which is contrary to present-day library and archival methods, can probably never be completely reversed. Nonetheless, the Illinois Historical Survey Library has taken on the task of gathering the papers in one place and organizing them in a logical order. From the Rare Book Room, the University Archives, and from the open and closed

stack areas have come many manuscript items, among them a minute book of a Cincinnati debating society, four manuscript songbooks, a collection of German folk songs, a Mexican War regimental muster book, a record of the Hamilton County (Ohio) Building and Loan Association, and several Civil War regimental record books.

The re-assembling of the original collection has made clear how extensively Rattermann collected manuscripts. We had before known of the Arnold Henry Dohrman* Collection, found in the Library attic several years ago, and of the papers of Henry Roedter* and August Hermann Francke.* But now several new groups can be added to the list of Rattermann's collections. These include the papers of Dr. Frederich W. Hess of Cincinnati; a collection of twenty Convention Army (Revolutionary War) commissary receipts; three different sets of petition papers concerning claims for Revolutionary War service; record books of the German Literary Club of Cincinnati and of the Nord-Amerikanscher Sängerbund; an addition of about one-hundred letters to the Francke Collection; and at least six other separate collections. One of the most interesting items uncovered is a 1796 letter from James Madison to Arnold Dohrman. It concerns the resolution of one of Dohrman's financial problems and was written from Philadelphia when Madison was a United States Representative.

At a recent conference, one scholar cited the University of Illinois Rattermann Collection as one of the most important ethnic history sources in the Midwest. At least two dissertations and several articles have been written using the papers, but it is unlikely that anyone has ever seen or used the entire collection. Rattermann material has so far been found in about eight different locations in the Library and listed by over forty different call numbers. The objective of the present effort of the Illinois Historical Survey Library is to apply sound archival principles to the handling of the material and so provide scholars with an even more valuable research tool in German-American ethnic studies. The rediscovery of the Rattermann Collection has been and is a fascinating venture.

Biographical Sketches

Augustus Moor (1814-1883) was born in Leipzig in Saxony and migrated to America in 1833. He settled in Philadelphia and later moved to Cincinnati. He served in the Seminole War, the Mexican War, and the Civil War.

Among his papers are one item from the Seminole War, a regimental ledger from the Mexican War, and the papers of Charles Henn for whom he executed a will. The Civil War papers, organized by packets, contain official and personal correspondence; military telegrams; muster rolls; casualty and sick lists; general, field, and special orders; and various record books. Among the most interesting items are a record book from the Mexican War, several captured Confederate documents, and papers concerning Moor's unit's participation in the Battle of Antietam (1862) and in the Shenandoah Valley Campaign (1864).

Gustav Körner (1809-1896) was born in Frankfurt-am-Main, the son of a German patriot and bookseller. He studied at various schools and received a doctorate from Heidelburg. Wounded in the Frankfurt revolt of 1833, he escaped, migrated to America, and settled in St. Louis. Disagreeing with the institution of slavery, he moved to St. Clair County, Illinois. He became involved in Illinois politics as a Democrat and served as Justice of the Illinois Supreme Court (1845-1850) and as Lieutenant Governor (1852-1856). The growing anti-slavery movement impelled him to join the Republican Party in which he played an active role and won much support for it from the German-Americans in the Midwest. During the Civil War he served as Minister to Spain (1862-1864). In 1872 he supported the Liberal Republican movement against Grant, and in 1876 he backed the Democratic candidate, Tilden. Thereafter, he withdrew from politics and devoted himself to literary work.

Henrich Arnim Rattermann (1832-1923) was born in Ankum, Germany and was brought to America in 1846 by his parents. He worked in a brickyard, a slaughterhouse, and in other places before his uncle gave him employment in the lumber business. The economic success which gave him the means to devote time to his varied literary and cultural interests came only after he established the German Mutual Fire Insurance Company of Cincinnati and Hamilton County, Ohio. In 1908, fifty years after the company's founding, its capitalization was over one and one-third million dollars and it had a surplus of one-half million dollars. During the last years of his life he was deaf and almost totally blind.

Arnold Henry Dohrman (1749-1813) owned trading houses in Lisbon and New York. During the Revolutionary War he sold munitions to American privateers and supported American sailors stranded in Europe. The British, hearing of his activities, forced the Portuguese government to banish him. He left his banking interests in his brother's hands and traveled to New York; in 1787 he became a naturalized citizen of the United States. Between 1783

and 1788 he was instrumental in obtaining several loans for the United States. He suffered financial losses in the American cause, in the failure of his partners, and in the financial crash in Lisbon in 1789. At that time he was represented by both Jefferson and Madison who were in Paris. Congress awarded him a partial monetary reimbursement, an annual salary as agent at the Court of Lisbon to 1787, and an entire township in Ohio. Nonetheless, he suffered further losses and, four years after his death in Ohio, his wife was given a pension by Congress.

These papers contain several items from the Revolutionary and Confederation periods, but the greater number of documents are dated after 1790 and concern business and financial affairs.

Henry Roedter (1805-1857) was born in Neustadt an der Hardt in Germany. His interest in a libertarian movement led to the issuance of warrants for his arrest, but he escaped to America. He arrived in 1832 and moved to Ohio where he studied law and worked on several newspapers. He was most closely identified with the *Cincinnati Volksblatt* which he either edited, published, or served as a reporter between 1836 and 1842 and with the *Demokratisches Tageblatt,* 1850-1855. Besides being an able lawyer, he was elected to several public offices including alderman, judge, member of the General Assembly, and state senator. As a member of the Democratic Party and an office-holder, he was an advocate of the rights of workers and an originator of the anti-slavery plank eventually adopted in his party's platform.

August Hermann Francke (1663-1727) was born in Lubeck and studied for the Lutheran ministry at Erfurt, Kiel, and Leipzig. At Kiel, he came under Pietist influence which later at Leipzig brought him into conflict with the orthodox Lutheran ministry, so that he was forced to leave the university. In 1692 he moved to Halle where he became a Professor of Greek and oriental languages, and later a Professor of Theology. He founded an elementary school for the poor, a Latin school, an orphanage, and a teacher seminary. Francke taught and preached at Halle for thirty-six years, during which time it became a center for Pietism.

Dennis F. Walle

Rare Books from Tokugawa Japan

The University of Illinois Library's holdings in Japanese language materials is now nearly 35,000 items. Of special interest to readers of *Non Solus* is the Japanese rare book collection made up of scrolls, folding books, manuscripts, maps, and books printed with both movable type and wood blocks from the eighth century to the mid-nineteenth century. The collection is particularly rich in books produced during the Tokugawa period, 1600-1867. In the summer of 1974 a part of the collection was displayed for readers and visitors in the Rare Book Room. Most of the approximately one hundred books in the collection were purchased from the estate of Joseph K. Yamagiwa in 1969. Dr. Yamagiwa was a Japanese-American who, in the course of seeking out his roots, became a well known scholar of Japanese language and culture. His academic career covered some thirty years of teaching and research at the University of Michigan, and he collected books with great care and affection throughout his lifetime.

The Tokugawa period was an age of growth and new directions in Japanese culture. A strange form of centralized feudal government evolved under the Tokugawa family which brought peace, prosperity, and urbanization to Japan after centuries of chaotic civil war. During this 250 year period a governmental policy forbade foreigners from entering the country and Japanese from leaving. In this relative tranquility and isolation, Japanese culture developed a strong and unique character. Book production played a fundamental role in the unfolding of Tokugawa culture and provides an important index to it.

At the outset of the Tokugawa period in the early seventeenth century, literacy was almost exclusively limited to Buddhist monks and a handful of aristocrats. But by the end of the era in the mid-nineteenth century, practically all of the samurai class were literate as were a majority of the townsmen. Publishers responded to the growing reading market by publishing an estimated 860,000 books during this period. The Japanese rare book collection contains important examples of books produced throughout this 250 year period and reflects the change in audience and tastes of Tokugawa Japan.

In the first half century of the Tokugawa period books were produced for two types of audience: for the aristocrats and scholars, and for the poorly educated, common people, who were either read to by professional readers or were just learning to read. Of the books produced for the elite, some of the most impressive were printed on movable type. For the common man, a favorite kind of book were *otogizōshi,* or simple tales with many illustrations.

Printing with movable type flourished in Japan between 1592 and 1644. This technique was introduced into Japanese publishing in 1592 when Toyotomi Hideyoshi (1536-1598) presented to Emperor Goyozei a font of copper type captured in Korea during the Korean expedition of 1592-1595. Much impressed by this invention, the emperor subsidized several presses. Buddhist temples and private enterprises also supported printing presses during the first four decades of the seventeenth century. Among the books printed on private presses, those from the press at Saga, produced under the direction of the artist Hon'ami Kōetsu (1558-1637), are the most highly esteemed. These books are called *Kōetsu-bon* ("Kōetsu books") or *Saga-bon* ("Saga books"). The Rare Book Room has one of these entitled *Sanjurokkasen* ("Thirty-six Immortal Poets of Japan"), published about 1605. Books of the *Sanjurokkasen* contain a portrait and poem for each poet. They became extremely popular and were continually being reissued with new portraits and selections of poems. In the edition held by the Rare Book Room the type was designed by Kōetsu and portraits were drawn by Tosa Mitsushige. The type closely resembles hand brush calligraphy, for which much credit goes to the skill of the anonymous engraver. Some of the types are ligatures in which more than one Chinese character or a character and a *hiragana* symbol (a Japanese phonetic script) are united to produce the effect of cursive writing. Other publications printed with movable type in the collection are less artistically ambitious and more utilitarian, using one character per type. These books are *Sangoku buppō denzu engi* ("The History of the Buddhist Law in Three Countries"), c. 1600, and an edition probably from the 1630's of a medieval war tale, *Heiji monogatari.* Printing with movable type completely disappears from Japanese commercial printing and is replaced by wood block printing by the middle of the seventeenth century. Wood blocks were more suitable for the mass production of texts with extensive illustrations, essential for the popularity of commercial books published later in the Tokugawa period.

Sanjurokkasen (c. 1605). This book of "The Thirty-six Immortal Poets" is a "Saga book" printed from movable type.

Perhaps more indicative of the flow of popular Tokugawa culture and commercial publishing is the changing format of the *otogizōshi*. These were medieval novellas composed for the sensibilities of the common man. Their content was romance, military heroics, exotic lands, Buddhism, life of commoners, and animal stories. Such stories remained popular into the Tokugawa period and assumed three characteristic formats — picture scrolls, Nara picture books, and *kana* story books. These types of books do not contain imprint information; therefore, it is difficult to determine accurately their dates. In terms of their origins, the picture scroll is the earliest, the Nara picture book is next, and the *kana* story book is the most recent, but all three forms persisted into the seventeenth century. Picture scrolls, most prevalent in the medieval period, were transported to market places and read by *etoki,* or professional scroll readers. The hand-painted illustrations and calligraphy are in the same style as that of the Nara picture books, a style which is said to have originated in the works of artists connected with the Buddhist temples at Nara. Nara picture books are codices, or bound manuscripts, with hand-painted illustrations and represent a transitional form from the picture scroll to the *kana* story book. With texts written in easy to comprehend *kana,* the Japanese phonetic script, and printed with illustrations on wood blocks, the *kana* story book could be mass produced to satisfy the growing demand for simple, entertaining material for the newly literate. The *kana* story book is the prototype for later Tokugawa book production. The Rare Book Room has examples of *otogizōshi* in all three formats: an early seventeenth century picture scroll, *Hōrai no makimono* ("The Scroll of Horai"), three Nara picture books, and several *kana* story books such as *Monogusa Tarō.*

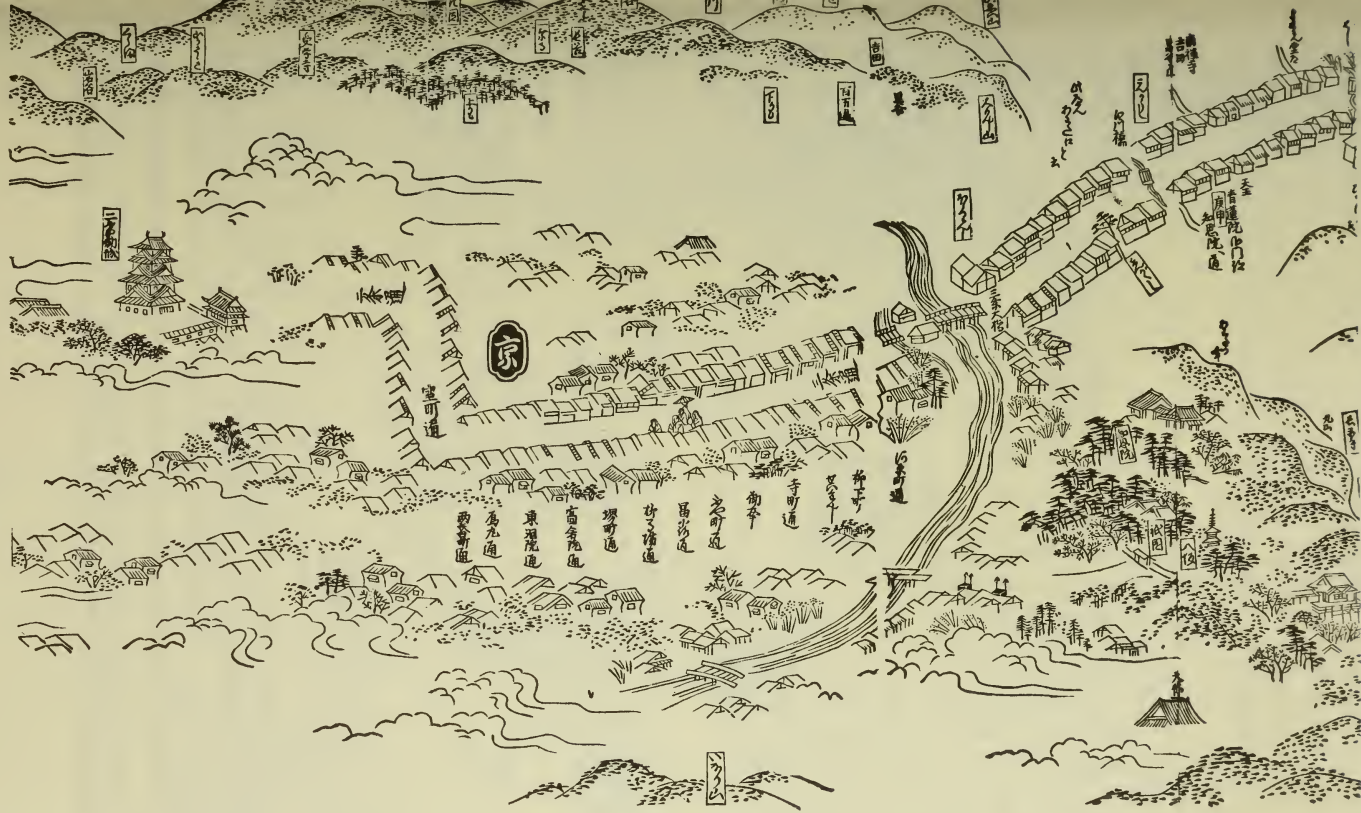
Peace, urbanization, and commercial growth during the first century of the Tokugawa period were the factors which gave rise to a large and prosperous class of merchants for the first time in Japanese history. The *chōnin* or townspeople were increasingly able to assert their influence on the development of culture. Large entertainment centers grew up in the great cities of the day: the Yoshiwara in Edo (Tokyo), the Shinmachi of Osaka, and the Shimabara in Kyoto. A wide variety of activities were available in the brothels, theaters, and public baths of these centers.

The Japanese puppet theater and kabuki came into their full flowering in these centers of entertainment. The Rare Book Room has a number of contemporary handbooks for kabuki and other theatrical forms as well

as a collection of playbills from nineteenth century kabuki theaters in the Kansai or Osaka-Kyoto region. But perhaps the most interesting book on popular, urban culture in the rare book collection is Katsuragawa Hosan's *Sunkin zattetsu,* a curious collectanea of the popular arts during the eighteenth century. Katsuragawa, the compiler, reproduced portions of works from his private collection which included maps of the entertainment quarters, guides to brothels, playbills, calendars of events, and even the gigantic hand print of a contemporary *sumo* wrestler.

At the same time that urban centers were developing, transportation between them also improved. Travel and sightseeing came into vogue so maps, guide books, and gazetteers were published to satisfy a growing demand for travel information. One of the main reasons for improved communication and transportation was the construction of the *Tōkaidō* or Eastern Sea Road which connected Edo (Tokyo), the government headquarters of the Tokugawa regime, and Kyoto, the ancient capital. When Tokugawa Ieyasu, the founder of the Tokugawa regime, established fifty-three official post houses along the road in 1601, the *Tōkaidō* became a vital part of the life of the country. Inter-prefectural commerce and the required annual journey of all feudal lords with their entourages to and from the capital in Edo caused traffic to increase greatly. Restaurants, tea houses, and other forms of entertainment flourished around the official post houses. The cultural life along the *Tōkaidō* became a constant subject of artistic and literary works throughout the period. The Rare Book Room has a first edition of one of the volumes of *Tōkaidō bunken ezu,* a work which depicts the entire route from Edo to Kyoto in five volumes. Each volume is a folding book of 415 cm. The illustrator of this work was Hishikawa Moronobu (1618-1694), the founder of the *ukiyoe* school of wood block prints.

The rare book collection also includes a number of maps from the Tokugawa period such as two maps of Edo (Tokyo), one from 1682, and another from the 1850's. A comparison of the two provides excellent material on the growth of the city during that 200 years. There is as well a huge hand painted map published in 1842 by Akiyana Nagotoshi called *Fujimi jūsanshu yochi no zenzu.* Measuring 146 x 168 cm, this map took over a decade of research to complete and shows in minute detail the thirteen provinces from which Mount Fuji can be seen. There are also several contemporary gazetteers in the collection such as those for seven-



Ochikochi Dōin, *Tōkaidō bunken ezu* (1670). This folding book was illustrated by Hishikawa Moronobu, founder of the *ukiyoe* school of wood block prints. This section of the pictorial map of the *Tōkaidō* depicts the road leading into Kyoto.

teenth century Edo, eighteenth century Osaka, and nineteenth century Nagasaki. Among these, *Edo susume,* 1677, is the most valuable. It is the first edition of this work, which focuses on Edo at the end of the seventeenth century, during the high point of Tokugawa culture known as the Genroku period. The illustrator of this work is again Hishikawa Moronobu.

The flowering of Tokugawa culture was supported by an increasingly literate and knowledgeable population. The demand for language skills and learning is reflected in the tremendous proliferation of dictionaries and encyclopedias. The Japanese writing system requires an extensive amount of dictionary work. Words can be represented by Chinese characters, which have both a semantic value and a variable phonetic value, or by two syllabaries. So there are two main types of dictionaries, character and syllabary dictionaries. If one knows the pronunciation of the word but needs the character used to represent it, one uses a syllabary dictionary. If one is reading a text and wants to know the pronunciation of a word one uses a character dictionary. The Rare Book Room has numerous examples of Tokugawa period dictionaries of both types including four editions of *Wagokuhen,* a dictionary of Chinese characters used in Japanese, and Arakida Morizumi's *Ruiju kanazukai,* a 1666 syllabary dictionary.

Another rich area of source material on Tokugawa culture in the collection are its literary works. During the beginning of the period, publishers reprinted many classics of Japanese literature. Perhaps the most popular of these was *Ise monogatari* ("Tales of Ise"), a collection of verse narratives concerning the life and loves of a "certain young man" frequently identified as the legendary poet and lover, Arihara no Narihira (825-880). The Rare Book Room has four seventeenth century editions of this work. The Tokugawa age had a particular affinity for the robust and romantic quality of this work. But as time passed and the culture of the period became more self-assured and distinct, readers were no longer content with such reprints. Authors were called upon to adapt the classics into contemporary settings. Santō Kyozan (1769-1858) was a skilled practitioner of this art. The Rare Book Room has his adaptation of *Taketori monogatari* ("The Tale of the Woodcutter"), a work originally composed in the early tenth century. Kyozan's version, which was published in a multi-volume series from 1838 to 1856, recreates the classic with appropriate Tokugawa period local color to ensure its popular suc-

Santō Kyozan, *Taketori monogatari* (1838-1856). This page is indicative of the importance of illustration in late Tokugawa fiction. The artist is Kunisada.

cess. It is illustrated by some of the foremost artists of the day, Toyokuni, Kuniteru, Kunisada, and Kuniyoshi.

Besides adaptations, *gesaku* writers, educated men who wrote light fiction for entertainment and profit during the eighteenth and nineteenth centuries, collaborated on contemporary love stories, a genre known as *ninjōbon.* One of the collection's examples of this type is a work by Shōtei Kinsui (1795-1862) and his apprentice, Sanzantei Arindo (1831-1901), entitled *Temari uta sannin musume,* published serially from 1862 to 1864. This book follows the typical plot in which the joys and sorrow of love are described in realistic, erotic detail. A young naive couple of the merchant class vow ever-lasting love. Then the man strays and becomes involved with another woman, usually a prostitute. *Ninjōbon* were condemned as detrimental to public morality during a period of reform in the 1830's when writers were imprisoned and their books destroyed.

Some writers attempted to counter this trend by raising both the moral tone and literary quality of their work. Takizawa Bakin (1767-1848), generally regarded as the best nineteenth century Japanese novelist, was one of these writers. The Rare Book Room has the 1811 edition of his masterpiece *Chinsetsu yumiharizuki* ("A Strange Tale of the Crescent Moon"). In this thirty volume work published serially from 1807 to 1811, Bakin collaborated with the pre-eminent artist of the age, Katsuhika Hokusai (1760-1849). His story is an adaptation of the sixteenth century Chinese novel, *Shui hu chuan* ("Water Margin") and Japanese historical tales. Because of *Chinsetsu yumiharizuki* and other works, Bakin is credited with being the creator of the historical romance in Japan. His moralistic outlook on Chinese civilization, Buddhist philosophy, and national history was mellowed by concern for the delicacies of style, by compassion for others, and by his belief in human dignity.

An annotated bibliography of the entire Japanese rare book collection, including the Tokugawa books described here, is being prepared and will be published by the University of Illinois Library. It bespeaks the cosmopolitan nature of the Library, perhaps best known for its seventeenth century holdings in English literature, that it should have so rich a collection of similar date from the Far East.

ROBERT G. SEWELL

Librariendipity

Phineas Lawrence Windsor began his long tenure as Director of the University of Illinois Library and Library School in 1909. During his thirty-one years in that position, the Library was brought to a high level of excellence. By 1940 the Library's collections had grown ten-fold, from less than 150,000 volumes to 1,500,000 volumes, raising it to fifth place among American university libraries and first among state university libraries. Strong resources were developed in many fields to provide effective support for the University's instructional and research programs. Physical facilities for the Library were also much expanded during the Windsor years. A novel concept was introduced in a new central library building occupied in 1926 — a building that could be added to almost indefinitely as space needs grew.

Probably Windsor's greatest contribution to his profession was his demonstration of how a university's administration, faculty, and staff might in concerted action create a great research library. Windsor delivered the following lecture on 7 April 1949, several years after his retirement. Here he recalls a "few things that seemed to happen" in the library he headed and insists that the main object was never to build a great library but always to build a great university. The lecture has been transcribed and edited from a sound recording kept in the University Archives.

Robert B. Downs

I think some folks try to give me greater credit for building up the University of Illinois Library than I really deserve. When I came to this university in 1909 there were a few members of the faculty here, headed by President James, who were determined that this institution should be a real university, and that meant for them not only undergraduate and professional work but also research in a number of fields. That small group of men who were leaders back in those early days included Presi-

dent James, Dean Kinley, Professors E. B. Greene, Guy Stanton Ford, Stephen A. Forbes, W. A. Oldfather, Albert Carman, and Dean Daniels. If I went on I'd name still more. Headed by President James and Dean Kinley of the Graduate School, they set out to make this a real university. They believed that the first thing they had to do was to build up the library. The second thing was to build up the faculty. They began doing that just at the time I came. To illustrate what I mean, I may say that in 1934, seventeen or eighteen of us, all appointed by President James and brought here in the year 1909, celebrated our twenty-fifth anniversary as members of this faculty. Thus I was one of a large group who came in that same year and it was recognized, firmly, that the building up of the faculty and the building up of the library should go hand in hand.

President James made a statement to the Board of Trustees about the library. I'm going to read a paragraph or two of it. This was not for the faculty, it was not for a newspaper column; it was a statement prepared for the business and professional men on the Board of Trustees.

> The library is of value from various points of view. First of all, it saves time, inasmuch as men need not undertake to do again scientific work which has already been done. It provides the assistance which a scientific man needs, by putting at his disposal the results of all previous work which bears upon his immediate problem and without which he could not undertake to solve it. It acts further as a great stimulus to scientific work on the part of the members of an instructional staff, and on the part of the student body of the university. So important is this influence that it has been said that a great library will under favorable conditions become a great university.

President James believed that his successors would see this library perform a good many of the functions of the European universities, so far as research is concerned. He went on,

> The people of this State, whether for weal or woe, located the University of Illinois in a village, 125 miles from any important collection of books. Speaking generally therefore, the library which is to quicken and stimulate and fructify scholarship and investigation at the University of Illinois must be a library located upon the campus of the university. We need, therefore, a much larger collection of books, other things being equal, than does the University of Chicago, or Harvard, or Yale, or Columbia, or Pennsylvania, all of which institutions are located within easy reach

Phineas Lawrence Windsor, c. 1930.

of collections which in the aggregate are two or three or four times their own collections.

Then he winds up before the Board of Trustees:

> Speaking from an experience of eight years as your executive officer, I think I may say that I have had more people whom I have approached to consider positions at the University of Illinois turn down my proposition because of the lack of library facilities than for any other one reason: even more than because of the inadequate salaries which we offer for many of our positions.

That wasn't the only time President James championed the library. Before the Board of Trustees and in making the budget each year, the library was always in good hands. During the thirty-one years that I was director, the average amount of money spent each year for books, periodicals, and binding — including war years and depression years and everything — was almost exactly $100,000. Back in those days, money went further than it does now. In looking over some of my reports, I find a statement of 1921 to the effect that the cost of books had almost doubled in the last ten years. We used to buy books for a dollar that we easily pay four or five for now. That means when we had a hundred thousand dollars in those early days, we could get a good many books.

I remember a professor in a neighboring university who came here to work on his own special field. One book that he wanted was very important in his field and used to be found only in the British Museum Library. But sixty years before, the British Museum copy had disappeared. During that period scholars had to read reviews and accounts of that book, but none of them could find or see the book itself. This professor from a northern city of ours came down and spent just a week. When he came in Saturday morning to say good-by and to thank me, he had about a half-dozen books under his arm and said, "Professor Windsor, these books at least you ought to put in a vault." He added, "Here is a book that for sixty years none of the scholars in my field have been able to see because the only copy they knew of was lost. And I find it down here, out in your open shelves, along side of the so-called trash." I looked in the records and found that we had paid $1.67 for the book, purchased from a second-hand catalog. We had ordered a good many titles, so we got a ten percent discount on the total, as well.

The first claim on the regular book appropriation in the beginning days was always books for undergraduate courses. You can hardly appreciate, you folks who are here now, the scarcity of books on this campus in those days. If a professor wanted to have his students read a book, he had to find out first of all whether it was on the campus. Nowadays most professors just get up their list of books and assume that the material is here. If it isn't, we hear from them. But for a number of years the first purchases of books had to be for immediate use in classes and by the faculty.

Yet even in those early years we began purchasing the great sets of journals and learned society publications and the fundamental books in the various fields of knowledge represented in this university. So far as I recall there was no attempt made to just go out and build up a great research library. Rather, our practice was to use all of the resources that we had in building up the library for those members of the faculty and those departments that were doing the most research. That could easily use up all the money we had. We didn't go out and just decide ourselves what books we should buy. There were a number of departments and faculty members here whose research was so highly regarded that the library and the Library Committee felt justified in putting all the money we had into those areas. So when I heard Professor Garner in Political Science and International Law make a public address in which he said he never needed a book at the University of Illinois that we didn't get for him, I felt quite pleased. As our acquisition librarian Miss Garver knows, for a good many years when Professor Garner sent over a list of books he wanted, her practice was not to raise any question but to order them. I know that on more than one occasion when the money was pretty skimpy we would order the books anyway.

There were other departments and members of the faculty that were almost in a class with Professor Garner. There was, for instance, Dean Ricker, who built up the architecture library. As long as he was here, if he wanted a book he got it. Professor Forbes was also library-minded and built up a great research library in natural history for his own work and that of his men. The chemistry department, mathematics, classics, and the history department, especially in South American and German history, were all departments that we favored in the sense that we believed their research work and publications were of unusually high character. We felt justified in putting all the money we could spare into the work

of those departments. I won't say that that policy met with no objections. A few departments did object. But once I called the attention of a professor to the fact that his own department hadn't spent even their modest books assignment completely for the last three years; this showed that he was probably getting all the money his department needed.

If a member of the faculty came to the library wanting any considerable amount of money for a research project, our first procedure was to suggest that he go to the Graduate School. The Graduate School always had money for the assistance of research. He would take his project there and if they approved it and gave him some money, that would mean to the library that his project was a good one and we could feel justified in putting library money into books for it. More than one professor has gone through that procedure and come back in a few weeks with a modest amount from the Graduate School to discover that the library's door was open. All he had to do was see that Mr. Morey didn't complain because we were spending more money than we had. So in general we built up those subjects that were represented on campus by strong research men and by strong groups of the faculty. We believed that this was the most effective use of our money from two points of view. First, we were helping our own faculty in their research and advanced studies, and of course that meant helping our graduate students as well. But along with that, we were building up a great research library, which we were all after.

During the earlier years it was our practice, when we could, to buy private libraries from abroad. I think we bought three or four German professors' libraries at a cost of from $4,000 to $12,000 each in a number of fields: philology, education, history, or German literature. We also bought one extensive private library in Dublin, the Collins library, on Irish history and politics. The Cavagna library from northern Italy was the largest and most expensive of the private collections we added back in those days. By contrast, the Doerner library was bought for a paltry $5,000. Mr. Doerner was a Chicago book collector and, presumably, a second-hand book seller. But he didn't like to sell books. He would collect them and would sell them only to pay his living expenses. He kept his books in the house, even under the bed, piled around the floors and walls, so that when he died his estate consisted of about 40,000 volumes and nobody knows how many little pamphlets. The public administrator of estates in Cook County happened to be a college friend of mine and,

there being a lot of books in the Doerner estate, he sent for me. A few days before I got up to see him he had hauled out a wagon load of old pamphlets and sold them for waste paper. Well, I told Gordon Ramsay what I thought of him. The University of Illinois was the only bidder who would take the whole collection — everything. A number of other bidders would select certain things, but we offered them $5,000. Gordon wanted to wind up the business, so he took our bid and the whole collection came down here. I don't suppose it's all cataloged yet.

By 1925 we had purchased enough of these special libraries and collections. We could hardly buy more without purchasing a good many duplicates. After that time we began to order more individual titles from second-hand catalogs, or titles that were selected by members of our faculty who went to Europe in the summer or traveled through the eastern United States with authority to buy books for the library.

I might say that the buying of the fundamental sets of books, of journals, and learned society publications back in those days required a good deal of special knowledge. Members of the faculty had to be alert in taking advantage of any tips that came our way as to the location and price of these sets. I remember one that I think cost $8,000. We wanted it and cabled for it. A Chicago library also wanted it and wrote for it. We got it. I know the librarian up there gave me his kindest regards the next time we met. We had to use the cable a good deal in buying expensive and rarely found sets. Something like the journal of the Russian Physical Chemical Society almost never comes onto our market. When you find a set like that, you just have to get it, that's all, if you're going to get it at all. There are an increasing number of learned society publications, memoirs, long series of expensive books that are more and more rarely coming onto the market. We just happened to have arrived in time to get a major part of them.

In addition to purchasing books we have been more active than some libraries in stimulating gifts of material to this library and in arranging for exchange material to come here. Mr. Drury, before my day, had begun systematically to go after some of the things that we could get by gifts. We developed that over the years, so instead of just taking and recording and caring for the materials that came in, our people went out and arranged for larger and larger numbers of exchanges and gifts. As a sample of this, I know that at one time we were receiving the official publications of the cities that Professor Fairlie was interested in. I can't say

how many cities in this country we were getting annual reports from, and getting them right along. But I know that we had at that time 250 foreign cities that we were getting annual reports from. In most cases we sent nothing in return. Those are pure gifts. In addition to the gifts, we arranged exchanges for University of Illinois publications. For example, we would establish an exchange with the Engineering Experiment Station bulletin. The engineering people would do the mailing, but the material would come from the library. That was done all over the campus. I think at one time we had 1,800 regularly established exchanges in foreign countries and about 1,500 exchanges in this country. That meant we were sending something and, from the other end of the line, they were sending something to us. In a good many cases we wouldn't send as much as we received, but in some cases we would send more than we received. There was never any special attempt on our part to be sure that the balance was about equal because we were after two things. First, we wanted the material that we were getting. Second, the far reaching results of exchanges are often more real than apparent. Take some obscure society down in Argentina, let us say. We may not get full value for what we exchange with them, but it is worth something for us to have our material there. On a good many occasions that has led to our receiving other things as gifts or in exchange. As general public relations, it is worthwhile for an institution like ours to cultivate exchanges almost without regard for the money value of what is received and sent.

One of the things done shortly after World War I was to begin our collection of Illinois newspapers. I had always had the feeling that many historical and social historical studies would require the use of a good many newspapers. Feeling especially responsible for Illinois, we set out to get sent to us free one or two or maybe three newspapers from each county in the state. We covered the whole state. These newspapers, I suppose, are still cluttering up the shelves in our newspaper collection, but I know I've had professors in history say that it was a remarkably good collection and would be increasingly valuable to historians. One other gift I might name. I happened to be in a neighboring city, not in this state, and visited the library as I always do. I noticed piled up in the corridor fifty or seventy-five bound volumes of old newspapers published mostly just before the Civil War or during it. I asked what they were there for. Well, they didn't have much room and the newspapers weren't used, so

they were going to sell them for waste paper. I paid freight on those newspapers and they are now a part of our collection, many of them dating back to 1840 and 1850. There are no long runs but I know that they have been used by a number of our graduate students. You have to take advantage of gifts wherever you find them.

Another little illustration. We had a graduate student working on social and living conditions in Kansas and Nebraska in the decade before the Civil War. Someone had told him that he ought to get access to some of the home missionary society publications of several churches that were active there at the time. Well, there was a home mission society and a frontier Sunday school association, and I wrote letters to them. We soon had the annual reports of a lot of these societies in the middle and far West coming to the library. Getting them here meant that our student didn't have to go to Chicago and tramp around to those theological libraries to see what he could find.

I remember well when Professor Fletcher was beginning his collection of works by Milton. He came to me one day and wanted to buy some little thing, and it cost $300. I think Miss Garver will bear me out in this, that for so small and slight a book we had never paid as much as $300. But we had a $10,000 fund established by the will of Mr. Charles A. Denison. It was not state tax money and was intended for the purchase of things which presumably our regular appropriations couldn't stand. We finally screwed up our courage and spent the $300. Thereafter I found that Professor Fletcher didn't hesitate to propose other similar purchases. During the next ten or fifteen years, I think both he and Miss Garver got to look upon a $300 book as nothing very unusual after all. Sometimes there was a $300 book that you could buy, along with ten additional titles, for maybe $310. If you could get ten books for that price, it looked better than paying that much for one. That reminds me of the days of Melvil Dewey, who had the same problems in the New York State Library. He would buy expensive books and then toward the end of the year, when he saw how many volumes he'd added and how much they cost, it was clear that the average price of these volumes was pretty high. Two or three times he just sent to the Albany second-hand book stores to buy two or three hundred school text books at 5¢ apiece, and brought them in. I know that because I have seen it done. You have to do all sorts of things if you're a librarian. Our Denison fund was the first

of a series of benefactions that I hope will long continue — citizens' gifts of money to the University for the building up of the library.

In conclusion I wish to remind you again of the fact that this library has been built up pretty largely because of the initial enthusiasm of President James and President Kinley. Their conviction was that if this university was going to be a research institution at all, the library had to be strong. We had the support of Presidents James and Kinley and all the succeeding presidents since that time, largely because of the momentum we had achieved. None of the administrations ever seriously considered reducing the library budget. The book appropriations have been maintained pretty generally by all, and the staff has been increased. I want to make it clear that I myself give the credit to the far-sighted, enthusiastic conviction of President James, because he was the one who really talked about the library. He was in a position in those early days to back his talk before the Board of Trustees and before the legislature. He made one of the best talks before the legislature about the library that I have ever heard — better than I or any librarian that I knew could do. He had got his doctor's degree in Germany. He had studied in the German university libraries and in other libraries and had enough experience to be able to tell how necessary a lot of books in a library are to scholars. Of course he knew that the little used books, in general, are what make up a research library in the humanities and social sciences and in the non-pure sciences. Along with the commonly used books, you have to have conveniently near a lot of little used books. They will suggest things to the students and stimulate research in our faculty when they see them here. President James believed in the suggestive value to research workers of having a large library of little used books. The research library has to have the most used books also, but they do not make a research library.

I have purposely told you a few of the minor things that seemed to happen as Miss Garver and I went along. I think I might say one more thing. During all these years I've been talking about we had a staff, I am convinced, of generally much higher than usual effectiveness, loyalty, and resourcefulness in conducting the work of this library. I want to pay a tribute to the staff, not for being my friends, but for working with the faculty. They were the ones that really knew what the faculty and the graduate students were after. They handled their work with extreme skill.

A Handefull of Pleasant Delites

The Elizabethans knew the delights of collections of miscellaneous items and knew how even the most miscellaneous piece contributed toward making a whole. This section of *Non Solus,* its title taken from Clement Robinson's 1584 miscellany of poetry, is devoted to some notes about activities serving to advance the Friends' central desire for a strong University Library.

The Grove Plays

Every year the members of the Bohemian Club of San Francisco produce an original play, and just as regularly the University of Illinois Library receives the printed text of the play from Ernest Ingold, a member of the club and long a benefactor of the Library. Our collection of Grove Plays is the most nearly complete one known; it lacks only five of the separately published plays, all printed in the first decade of the century. Mr. Ingold has also given the Library most of its outstanding Shakespeare collection, including the folio editions and some of the quartos published during Shakespeare's life. He has given the Library many other books as well, either from his own personal library or purchased specifically for the University. As often happens with bookmen, Mr. Ingold is himself an author, having written *Tales of a Peddler* and other shorter works. His many accomplishments and his generous support of the University were recognized in 1969 by the Alumni Association of the Department of Mechanical and Industrial Engineering.

The Grove Plays are produced each summer in an outdoor theater among the redwoods at the Bohemian Grove in Sonoma County, California. The plays grew out of dramatic readings begun in 1879, but it was in 1902 that the first play written specifically for these summer celebrations was produced. Plays have been produced every year since, except for the calamitous year 1906 and during the war years 1943-1945. The plays at first were highly ritualistic, celebrating a love of nature and the ideal of brotherhood, and were allied to the traditions of the masque. Later the plays became more conventionally dramatic, but they continue to reflect their origin in the use of music and of large companies of actors — appropriate to the magnificent natural setting of the stage. The many men-of-letters and musicians among the club's membership have created the Grove Plays each year. The poet Charles Kellogg Field wrote the first one and several others. George Sterling,

the Californian poet and critic, also wrote a number of the early plays. More recently Dan Totheroh, Ralph Moody, and David Magee have written plays, and twice in the last five years George Shearing has composed music for them.

David Magee is a San Francisco bibliophile as well as a Grove Play dramatist. He has compiled, among other things, the authoritative bibliography of the Grabhorn Press, which for many years printed the Grove Plays. The design and typography of these books reflect the craftsmanship that made the Grabhorn Press one of the most distinguished private presses in the United States. So Ernest Ingold's gift combines a distinguished series of plays and volumes that are prized for their fine printing.

The Caxton Club

The Library Friends welcomed members of the Caxton Club of Chicago who visited the University Library last spring. Members of the club are interested in books and the book arts, and they presented to the Library a copy of Frank Marshall Davis's first book, *Black Man's Verse.* Printed in Chicago by Norman W. Forgue at the Black Cat Press in 1935, the book is quite rare. Forgue recalls, in an autobiographical essay, that Davis's book was the best of many volumes of poetry that came to him then. He described Davis as "a poet, a true poet, equipped with ripe, strong words" and says that the publication of *Black Man's Verse* changed the course of his publishing ventures. Davis now lives in Hawaii but was long associated with Chicago. He was feature editor and executive editor of the *Associated Negro Press,* and a one-time lecturer on jazz at the Abraham Lincoln School in Chicago.

The Caxton Club gift of *Black Man's Verse* nearly completes the Library's holdings of Davis's books, and it complements handsomely our collection of private press publications that includes several other Black Cat Press books.

A Voice of the People

John T. McCutcheon, a long-time cartoonist for the *Chicago Tribune,* ranks among the greatest practitioners of his craft. The reasons for his eminence seem obvious upon an examination of forty-one of his original drawings given to the Rare Book Room by Mrs. John McCutcheon. The artist evinced a keen interest in politics and diplomacy and had a capacity to put himself on the popular side of current issues. He did this with particular effectiveness in the era of Theodore Roosevelt. Thus in one cartoon, "Deaf in

STAND PATTER
STAND PATTERS
INSURGENTS
INSURGENT
McCUTCHEON

the Right Ear," he portrays Old Guard Senators in a committee room who hear very carefully from the left ear what is being said by a railroad spokesman. But off to the right and in the background is a crowd of petitioners pleading, unheard, for a "Just Revision of Railroad Rates." The cartoon suggests that eventually the "Voice of the People" will be heard.

McCutcheon characteristically shows a sense of humor that is broad or folksy. Again taking the railroad question as his subject, in 1906, he fills his foreground with bloated figures of railroad and trust Senators ready to fire off a cannon, at short range. Their target is the Hepburn rate bill, lashed to the front leg of a huge elephant, representing the Grand Old Party. These GOP Senators are about to destroy their own party to protect special interests. In a lighter mood, during 1911, as the Republicans were splitting apart and so opening the way for Woodrow Wilson's victory of 1912, McCutcheon shows a scene of action on the football field. An "Insurgent" player is tackling a "Stand patter," and off on the side lines youthful insurgents cheer vigorously. The stand patter fans are there too, but their long beards and lack of energy (one is lying on a stretcher) foretell approaching defeat. McCutcheon was himself caught up in these dramatic events and supported the insurgent Progressives in their unsuccessful effort to put Theodore Roosevelt back in the White House.

These vividly drawn cartoons document John T. McCutcheon's long and distinguished career and are first-rate primary sources for the student of modern American history.

J. Leonard Bates

Other Humors

The Rare Book Room is marking the twentieth anniversary of the Library's acquisition of the Franklin J. Meine Collection of American Humor, Local Color, and Folklore with an exhibition of selected items of general interest. In addition, *Resources for American Literary Study* will publish in its spring number a detailed description of the collection including a brief history of its growth and a general appraisal of its usefulness for contemporary scholarship. Mr. Meine (1896-1968), a prominent Chicago editor and an energetic book collector, spent some thirty years accumulating what was undoubtedly the country's largest private library of American humor when it was purchased by Illinois in 1955. The collection has been significantly enlarged in subsequent years, notably by an impressive gathering of material by and about Mark Twain purchased in 1969. Today the collection contains some 4,500 books and pamphlets, over one hundred serial titles in runs of varying length, and a wide variety of miscellaneous items including a num-

ber of autograph letters by Twain and his contemporaries. In all, it offers a splendid survey of the development of humorous writing and illustration in the United States from eighteenth century comic miscellanies like *The American Jest-Book* of 1796 to the works of such twentieth century authors as George Ade, Ring Lardner, and James Thurber (some of whom were personally known to Mr. Meine).

One of the most absorbing aspects of the Meine collection is the political satire one finds in the works of individual writers and throughout the many comic periodicals. Recently, historians and political analysts have directed our attention back to the "Gilded Age," as Twain called it, of post Civil War America — particularly to the scandals that rocked the Johnson and Grant administrations — for parallels to the political problems of our own day. The Meine collection suggests a number of such links. It is apparent, for example, that humorous newspaper columnists of today like Art Buchwald and Mike Royko had antecedents in "literary comedians" like Artemus Ward and Petroleum V. Nasby (pseudonyms for Charles Farrar Browne and David Ross Locke), whose stock in trade as lecturers and writers always included stinging political commentary. And contemporary editorial cartoonists like Patrick Oliphant, Don Wright, and Bill Mauldin can be seen as members of a brotherhood including such figures as Joseph Keppler, Bernard Gillam, and Thomas Nast, whose vivid pictorial attacks on corruption and injustice in the 1870's and 1880's filled the pages of periodicals like *Puck* and *Judge*. The Meine collection can thus be used to trace the continuity of American ideas and attitudes through one of their most characteristic modes of expression, humor.

JEFFREY SWANSON

Three Lectures

During the past year the Library Friends have sponsored three lectures. Two of these were annual Friends lectures, given respectively by Herman B Wells and Edwin Wolf, 2nd. Chancellor Wells, of Indiana University, spoke of several distinguished instructors who taught him during what he called his golden year as an undergraduate at the University of Illinois and recalled being himself the teacher of Gordon N. Ray, who delivered the Friends inaugural address in 1972. Chancellor Wells's subject was the growth of the rare book collection at Indiana University, particularly the gifts of Bernardo Mendel and J. K. Lilly. Mr. Lilly gave Indiana not only his own collection of books but also the Lilly Library building and an endowment to insure the future growth of the collection. It is one of the most distinguished rare book libraries in the country.

Edwin Wolf, who is Librarian at the Library Company of Philadelphia, spoke about James Logan, the colonial American statesman, polymath, and bookman. Extracts from this third annual Friends lecture will appear in the next issue of *Non Solus.*

The Friends also sponsored a lecture given by George Hendrick, Head of the Department of English at the University of Illinois, on Dr. Samuel Arthur Jones as a Thoreauvian. Professor Hendrick recently brought to light the extensive collection of books and manuscripts formed by Dr. Jones, a homeopathic physician. Part of this material was preserved by Dr. Jones's son, P. V. B. Jones, for many years a professor of history at the University of Illinois. The collection particularly reflects Samuel Arthur Jones's interest in American transcendental literature and thought. Professor Hendrick showed how material that had been collected by Dr. Jones from people who knew Thoreau sheds new light on the night the Concord pencil-maker spent in jail for refusing to pay a poll tax in support of the Mexican War. A portion of the Jones Collection was displayed in the Rare Book Room at the time of Professor Hendrick's lecture.

Three Manuscript Collections

Among the additions to the manuscript holdings of the Illinois Historical Survey Library this past year were three interesting collections on Illinois history or Illinois figures.

The George S. Durfee Collection consists of 180 items, the majority of which are Civil War letters. A resident of Decatur, Illinois, George Durfee enlisted in the 8th Illinois Volunteer Regiment and served to 1866, attaining the rank of Captain. He participated in several battles including Fort Donelson, Vicksburg, and the capture of Mobile, and his letters describe each of these actions. The collection offers unique insight into the impact of war on an enthusiastic volunteer, spoiling for a fight.

The Bodman Family Collection, presented by Mr. Robert Bodman of Chicago, includes 10 volumes and 185 items concerning the activities of the five Bodman brothers in Piatt County Illinois, in the mid-nineteenth century. There are Federal and State Land Warrants, various business papers, and family and business correspondence. Among the more important pieces are an 1857 diary of S. K. Bodman, seven diaries kept by Joseph Bodman while on hunting and fishing trips mainly to Florida, and the Constitution and meeting notes of the Bement Lyceum. Joseph Bodman's 1868 diary of his trip to Florida informatively compares the countryside, prices, and land values with those he encountered in the South before the Civil War. Mr. Robert Bodman has provided a draft of his family's history, biographical

sketches of its members, and a map of the Bodman family holdings in Bement, Illinois.

The Flagg Family Collection, presented by Mr. Willard G. Flagg, includes papers and materials relative to the activities of three generations of the Flagg family in Illinois. While there are only a few items concerning Gershom Flagg (1792-1857), a significant pioneer in Illinois, the papers of Willard C. Flagg (1829-1878) and Norman G. Flagg (1867-1948) are more numerous. The Willard C. Flagg materials amount to 60 manuscripts and 13 printed volumes and pamphlets; one unique item is an account of his expenses during his first two years at Yale University, 1850-1852. Norman G. Flagg's manuscripts comprise the main body of papers and include 33 diaries. The most detailed of these and much of his correspondence and memorabilia relate to Washington University at St. Louis and its alumni activities. The Flagg family was very active in Illinois politics and their papers reflect that involvement to some degree.

These three collections represent the continuing interest of the Illinois Historical Survey Library in acquiring manuscripts and in making them available to responsible scholars for research. Within the last year, the Survey has added over forty collections to its holdings of manuscript materials.

Dennis F. Walle

Three East European Collections

Three especially notable collections were added last year to our outstanding Slavic and East European library resources. Through the University's Russian and East European Center the Library received the George Vernadsky Collection of Russian History. This private library of the late Yale professor, an eminent historian of Russia, includes some 4,000 volumes and is particularly rich for the medieval period. Together with the Graduate College Research Board, the Center also enabled the Library to acquire the Elias Czaykowsky Collection of Ukrainian Culture consisting of about 6,500 volumes of rare Ukrainian periodicals and monographs collected by the late Mr. Czaykowsky, a Detroit bibliophile.

Mrs. Pola Triandis of the University's Extension in International Affairs office donated to the Library about two hundred books from the library of her late father, Constantin Fotitch, Yugoslav Ambassador to the United States during World War II. The collection includes several books of press clippings about Yugoslav participation in the war and adds strength to our resources on East European politics.

The Illinois Slavic collection totals more than a third of a million volumes, the largest such collection west of Washington D.C. and third largest among American university libraries. Two years ago the Russian and East European Center initiated a Summer Research Laboratory on Russia and Eastern Europe which has already enabled more than a hundred visiting scholars from all over the United States and Canada to come to Urbana and use our Slavic resources and services. Under the leadership of Director Ralph T. Fisher, Jr., Professor of History, the Center for the past fifteen years has given the lion's share of its own resources for Library staff and books. The major sources of Center support, two five-year grants from Miss Doris Duke and a contract with the U.S. Office of Education under the National Defense Education Act, have expired, and the Library now is cooperating with the Center in seeking new financial resources to assure the continued support of this major research collection.

LAURENCE H. MILLER

Another One

A holograph Proust letter that the Library Friends have enabled us to acquire this year is of particular interest, as it offers an answer to a long-standing question.

Scholars have been speculating for years about the influence Freud might have exercised upon *Remembrance of Things Past.* Proust's novel was early seen to belong to the great tradition of French writers like Montaigne who sought to fathom the secrets of human nature, and it was at once evident that Proust had advanced farther in his psychological investigations than any other French writer. But his treatment of such subjects as dreams and the subconscious raised the question whether he had had any acquaintance with Freud's studies along similar lines.

Our recently acquired letter places the answer to this question within our grasp. It gives us the only clear statement on the subject that has so far come to light, possibly the only one in existence. The letter expresses thanks to a literary critic for his review of the latest volume of Proust's novel. After expressing admiration for his critical acumen, the novelist refers to one particular sentence that alludes to Freud: "If I did not understand the sentence on Freud, that is because I have not read his books; it could lead one to suppose it had a disagreeable intent. But coming from you such an intent is impossible."

Thus we see Proust stating in a forthright manner that he has not read Freud's works. If we take Proust's statement at face value — and I see no reason not to — he had never read Freud's works, at least until the time of

this letter. I have been able to date the letter and identify the critic to whom it was addressed. Proust wrote it in September 1921, when he had only about fourteen months to live. Hence there can be no serious question of his being indebted to Freud for any of the theories or observations in his novel, most of which he had written many years earlier.

PHILIP KOLB

And Many Others

Our Library does not have many chances to acquire books of such stellar fame as the Eliot Indian Bible, but during the course of a year we add to our collection many rare and notable volumes. Because there are far too many such books for any library to hope to hold them all, it has been the policy of the University of Illinois Library to concentrate on existing strengths in adding to its collections. This past September the Rare Book Room mounted a display of notable books recently acquired in four such areas of established excellence.

Our collection of English books of the seventeenth century, including those of Milton, is unmatched and perhaps unexcelled by any other library in the world. The search for additional significant material is continual, and several items were added last year. The *Psalms of David in 4 languages and in 4 parts* (London, 1643) was one of these. It complements our extensive collections of Psalms and is otherwise particularly valuable because one of the musical compositions was written by John Milton's father, an accomplished composer. The period witnessed much disharmony in religious matters, however, as evidenced in an English translation of 1561 of *A very profitable treatis* by John Calvin. The great reformer urges his readers to imitate the examples of the saints' lives instead of revering their relics. The Rare Book Room embraces much more than the religious and literary concerns of the age. Its collection is comprehensive and represents every aspect of the English Renaissance. One such book, bespeaking the widening horizon of European knowledge, is John Bulwer's *Anthropometamorphosis* (London, 1653). Bulwer was a physician and here brings together systematically every conceivable alteration of the human body, whether induced by nature's whim or by the dictates of man's custom or fashion.

Another truly distinguished collection in the University of Illinois Library is its emblem books. From the mid-Renaissance through to the eighteenth century, emblem books were a vehicle for popular learning. Their unique combination of sententiae and pictorial matter offered pleasant access to classical thought and to Christian doctrine. Emblem books were very widely

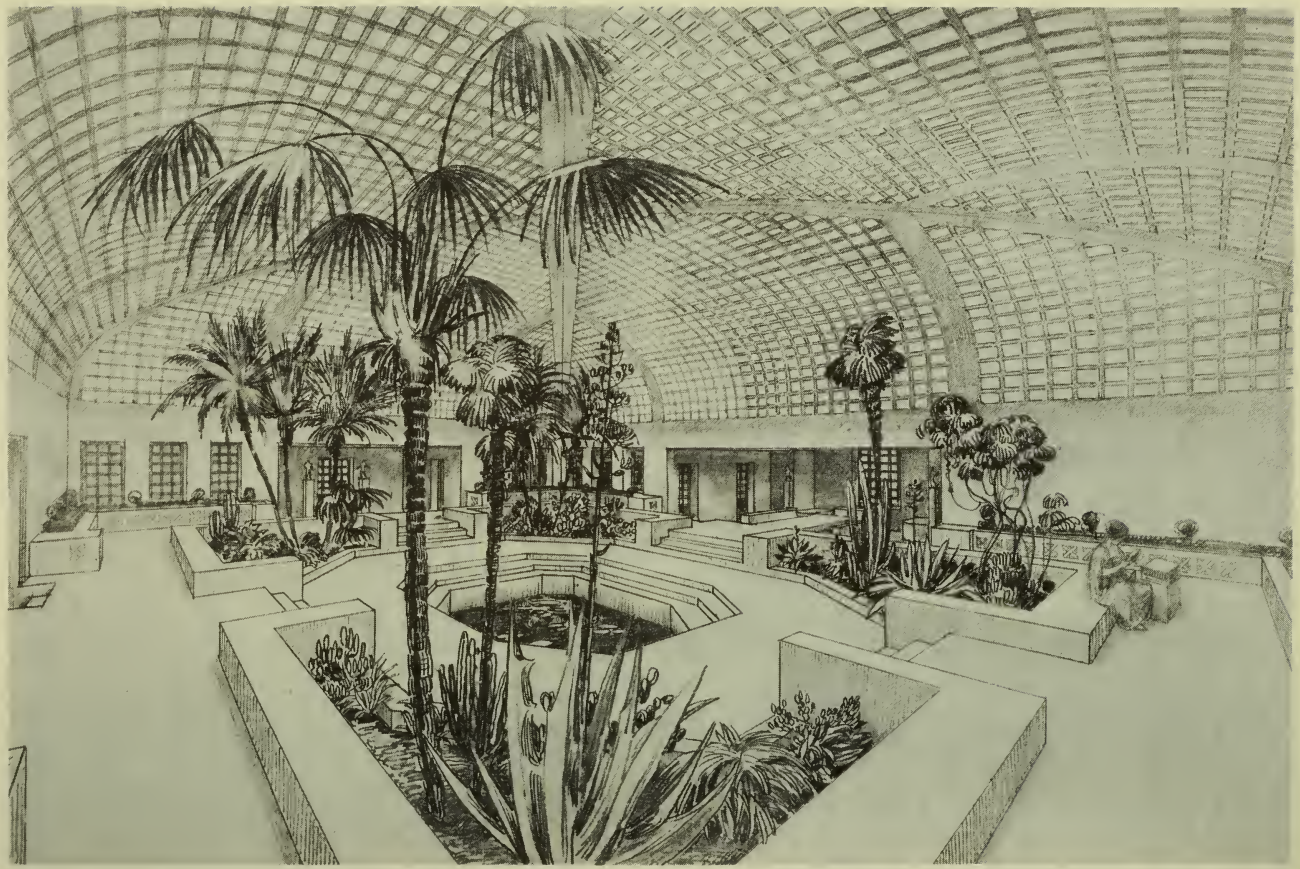
RICERCA IL CVORE.

Omni diligentia serua cor tuum Prou. 4.

read, and their pervasive influence in European culture can often be traced in some of the greatest writers. Our own collection of these books has grown because of the care of a member of the University faculty, Dr. Henri Stegemeier. Throughout his more than thirty years association with the University, he has read catalogs and ordered books assiduously. He has written authoritatively on emblem books and interested others in them. Ten emblem books were displayed in the Rare Book Room exhibit, among them the *Fortezza reale del cuore humano* (Modena, 1628) illustrated here. The emblem is a religious one; the *scriptio* at the top of the emblem translates as "Search the heart," while the subscriptio may be rendered as "When the divine light gazes at the heart,/It drives away sins and calms anger."

From time to time the Library acquires whole collections formed by people not otherwise associated with the University. Three such collections that have come to the Library in the past twenty years are concerned primarily with eighteenth-century English literature, and together they establish a very strong holding of works by Daniel Defoe. The standard Defoe bibliography cites the University of Illinois as one of thirty-eight notable collections in the world. The works of Defoe added during 1973/1974 are typical of his amazing diversity as a writer: they are topical and sometimes hastily published tracts on political issues, published anonymously or pseudononymously. The tracts in the Rare Book Room display included several in which Defoe championed the Hanovarian succession to the throne and censured the Jacobite opposition, particularly the rebellion of 1715 in Scotland. In one of these pamphlets, *A trumpet blown in the North* (1715), Defoe effectively adopted the pose of a "ministring friend of the people call'd Quakers" to remonstrate with John Eriskine, Duke of Mar, who led the uprising on behalf of the Stuart Pretender.

Of course the University Library contains a great deal more than the imaginative and political literature of the past. One of the many other areas of special strength augmented by notable acquisitions during the last year is our collection on architecture. Two particularly fine books were purchased. One is the limited-edition Roxburgh Club publication of selected maps and architectural drawings in the collection made by William Cecil, Baron Burghley, a man who moved among men of power to whom building and the reform of building into "architecture" were mattters of consequence in mid-sixteenth century England. An equally handsome book concerned with a much later period and quite different circumstances is Tony Garnier's *Une cité industrielle: étude pour la construction des villes* (Paris, 1932). Garnier's book presents a comprehensive scheme for a modern industrial city and is a landmark work in the history of the development of new building materials



"Habitation" from Tony Garnier's *Cité industrielle* (1932)

and of city planning. One of scores of beautiful architectural drawings is reproduced here.

These books are a very few of the notable ones added to the Library during the past year which contribute toward making the University of Illinois Library one of the largest and finest libraries in the country. Readers of *Non Solus* may like to know that the Library acquired its first millionth book in 1935, when John N. Chester gave us a fine copy of Sir Walter Raleigh's *History of the World* (London, 1614). Mr. Chester had also given the Library many other books and an extensive collection of material on the French Revolution. The fourth millionth volume, acquired in 1966, was a copy of Lycophron's *Alexandra* which John Milton purchased, annotated, and inscribed with his name in 1634. With its fifth millionth volume, the Eliot Indian Bible, the Library celebrates its continued growth and its commitment to excellence in service both to the citizens of Illinois and to the world community of learning and scholarship.

Financial Statement of the University of Illinois Library Friends

1 October 1973 – 30 September 1974

Income

32	Sustaining Members	$3,200.00
282	Members	7,050.00
	Additional gifts (including those for the Eliot Indian Bible)	702.55
		$10,952.55
	Balance from 1972-73	3,974.00
	Total	$14,926.55

Expenditures

Membership perquisites: printing, mailing, receptions, miscellaneous	$2,657.76
Membership development: printing, mailing, miscellaneous	1,589.38
Library materials acquired	3,140.18
Total	$7,387.32

Balance	$7,539.23

NOTE: The 1973-74 balance is encumbered for 1974-75 expenditures as follows:

editorial salary	$2,000.00
other expenses, including partial payment for the Eliot Indian Bible	2,718.94
Total	$4,718.94

Contributors

J. LEONARD BATES, Professor of History, is the author of *The Origins of Teapot Dome: Progressives, Parties, and Petroleum, 1909-1921* and has edited *Tom Walsh in Dakota Territory: Personal Correspondence of Senator Thomas J. Walsh and Elinor C. McClements.* He is working now on a biography of Walsh, who served as Senator from Montana from 1913 to 1933, and on an interpretation of United States history titled "Beginning the Twentieth Century, 1898-1928."

EDWARD H. DAVIDSON, Professor of English, is the author of books and articles on Jonathan Edwards, Poe, and Hawthorne. He is completing an edition of Hawthorne's four posthumous novels to be included in the definitive edition of Hawthorne's works published by the Ohio State University Press.

ROBERT B. DOWNS, Dean of Library Administartion, Emeritus, was director of the University of Illinois Library and Library School from 1943 to 1971. He is the author of numerous books on library resources and on the historical influence of books.

H. G. HAILE, Professor of German, has written on German literature from the time of Martin Luther to Wolfgang Goethe. He reconstructed and edited the oldest version of the German Faust book and translated it into English. Current publications are a biography of Goethe and a book on Goethe's *Faust,* as well as a translation of his *Roman Elegies.* For the next few years he expects to be occupied with Luther and other problems in pre-industrial German literature.

JACK R. HARLAN, Professor of Agronomy, has published widely on the origin and evolution of cultivated plants and on plant genetics. This past fall he was one of a number of American scientists studying soybean genetics who visited the People's Republic of China, where the plant has been cultivated for more than 5,000 years.

PHILIP KOLB, Professor of French, is the author of numerous critical and biographical studies in English and French dealing with Marcel Proust. He is preparing a comprehensive edition of Proust's correspondence commissioned by the author's family and publishers. The edition will run to about seventeen volumes.

LAURENCE H. MILLER, Special Languages Librarian, is a Slavic bibliographer. He teaches a course in this field in the University of Illinois Graduate School of Library Science and has published articles on related topics.

ROBERT G. SEWELL is the Japanese bibliographer in the University of Illinois Far Eastern Library and a doctoral candidate in comparative literature. He is compiling a bibliography of the Japanese rare book collection at the University of Illinois and writing a dissertation on the theme of suicide in Japanese literature.

JEFFREY SWANSON, Assistant Professor of English, has arranged the Rare Book Room's exhibit of the Meine collection and has contributed a descriptive essay on the collection to *Resources for American Literary Study*. He has also published several articles on the Chicago novelist, Henry Blake Fuller.

DENNIS FRANCIS WALLE, doctoral candidate in the History Department at the University of Illinois, is the librarian and manuscript curator in the Illinois Historical Survey Library. He is co-editor of the Survey's section in the Guide to the University Library's manuscript collections and has written biographical articles for the *Dictionary of Canadian Biography*.

Subscription information: Copies of *Non Solus* are sent to all members of the University of Illinois Library Friends. Individuals who are not Friends may purchase copies for $5.00. Libraries and other institutions that wish to receive the annual issue of *Non Solus* and other publications sponsored by the Friends may subscribe for $10.00 yearly. Individual orders and subscription requests should be addressed to *Non Solus*, the Publication Office of the University of Illinois Graduate School of Library Science, 249 Armory, Champaign, Illinois 61820. *Non Solus* is identified by ISSN 0094-8977. All editorial correspondence should be addressed to Scott Bennett, 346 Library, University of Illinois, Urbana, Illinois 61801.

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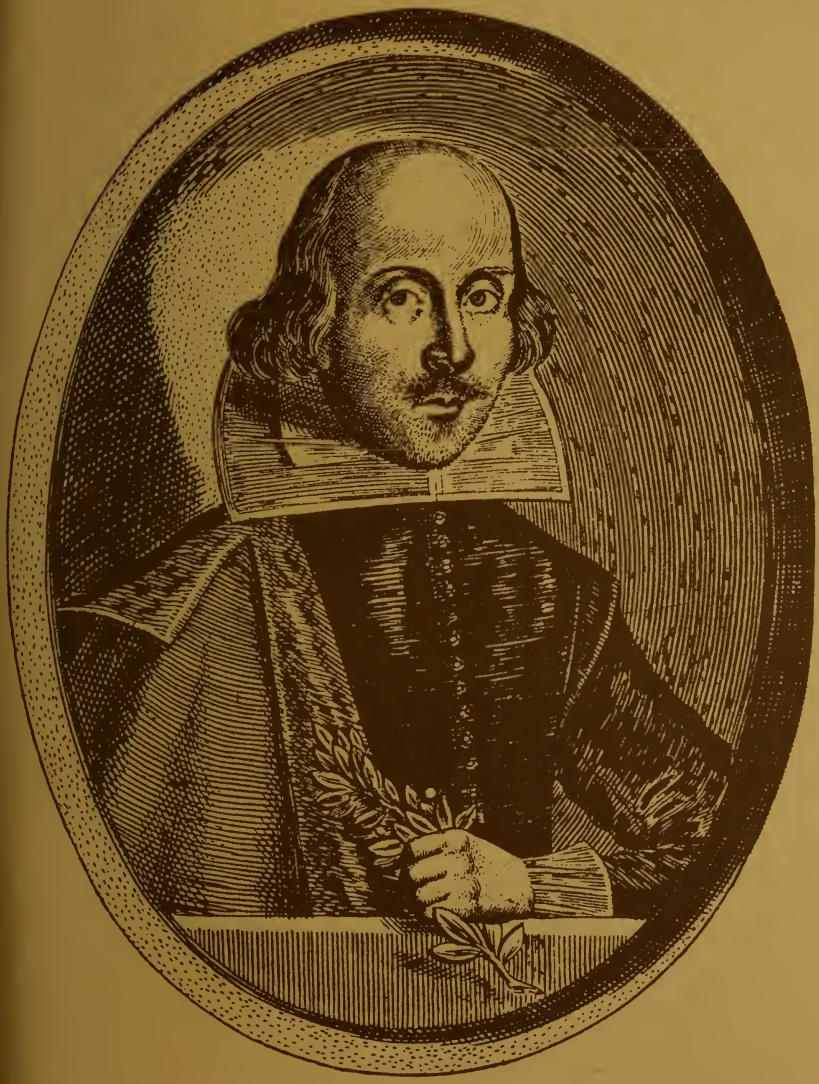

O. 3 ~ UNIVERSITY OF ILLINOIS LIBRARY FRIENDS

The portrait of Shakespeare on the front cover is reproduced from *Poems: written by Wil. Shakespeare, Gent.* (1640). The copy at the University of Illinois Library is one of some fifty extant copies and is but one of the many books Ernest Ingold has presented to the Library.

Our title page incorporates the device and motto of the Elzevier family, one of twenty-seven such printer's devices rendered in stained glass around the reference room of the University of Illinois Library. Louis Elzevier was born in Louvain in 1540 and established his press in the Dutch university town of Leyden, where he brought out his first book in 1592. After his death in 1617 his five sons and their heirs continued their work in various Dutch cities for nearly a century. During one of the dark periods in the history of printing, the Elzeviers stand out for their scholarship as well as for the quality of their workmanship. Several hundred books from the Elzevier presses are now in the University of Illinois Library.

Scott Bennett is editor of *Non Solus* and acknowledges with gratitude the help of Mary Ceibert, Evelyn Arvedson, Louise Fitton, Larry Slanker, and the University of Illinois Foundation.

NON SOLUS

No. 3 1976

A PUBLICATION OF THE
University of Illinois Library Friends
AT URBANA-CHAMPAIGN

This spring, the Rare Book Room will hold an exhibit to honor the Shakespearean scholar Charles Shattuck, Professor of English at the University of Illinois. This exhibit will once more make manifest the debt the Library and University faculty owe to Mr. Ernest Ingold. For some twenty-five years Mr. Ingold has been giving to the Library many valuable gifts, but none so valuable as his contributions to the Shakespeare collection. The four folios on display exemplify the thoughtful and serious collecting Mr. Ingold has done for our Library. This third issue of *Non Solus* is gratefully dedicated to Mr. Ingold; its articles relate the many aspects of his interest in the University of Illinois Library.

Robert W. Oram
Acting University Librarian

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Portrait of Ernest Ingold, from the playbill of the Illini Theatre Guild production of *Romeo and Juliet,* 1951.

Ernest Ingold, Bookman

One of the most extraordinary chapters in the history of American libraries is the impact of private benefactors in the creation of major research collections. For many decades public funds for library support, usually meager, were limited to bread-and-butter books, eschewing the rare, unusual, and expensive works which lend distinction to an institution.

Private donors stepped in to fill the breach. The famous rare book libraries in the United States have almost invariably been products of individual private philanthropy. Consider, for example, how tremendously enriched the nation's library resources have been by the endowments of James Lenox and Albert A. Berg (New York Public Library), John Pierpont Morgan (Morgan Library), Henry E. Huntington (Huntington Library), Henry Clay Folger (Folger Shakespeare Library), William Lawrence Clements (Clements Library, University of Michigan), Walter Loomis Newberry (Newberry Library), J. K. Lilly (Lilly Library, Indiana University), Arthur A. Houghton, Jr. (Houghton Library, Harvard University), and William Andrews Clark (Clark Library, University of California at Los Angeles).

For perhaps a variety of reasons, the University of Illinois had not attracted the attention of such a generous donor until about twenty-five years ago. At that point, Ernest Ingold appeared on the scene. From surface appearance, it might have seemed that Mr. Ingold was an unlikely candidate to play the role of a bibliographic angel. A graduate in mechanical engineering from the University of Illinois in the Class of 1909, a highly successful businessman in San Francisco for decades, one of the country's largest automobile dealers, head of a leading investment company, for thirty-two years associated with the Crocker National Bank of San Francisco, President of the San Francisco Chamber of Commerce, Director of the U.S. Chamber of Commerce, President of the Better Business Bureau, and Director of the World Trade Center, Mr. Ingold's career has been devoted to fields remote from books and libraries.

And, yet, he had found time for a variety of significant civic activities. He had long been active in Rotary International (one-time President of the San Francisco Club), served as Mayor of his home town, Hillsbor-

ough, California, from 1940 to 1960, and was Chairman and Director of the San Francisco Boys Club (for which he raised $700,000 in one year), Director of the Boys Clubs of America, founder of the Ernest Ingold Charitable Trust, and Trustee of the University of Illinois Foundation. He was Secretary to a group which financed and brought the Boy Scouts to the Pacific Coast, and later was instrumental in securing the establishment of the University of California at Los Angeles.

Even more meaningful for present purposes, however, is Mr. Ingold's record as author and book collector. His published writings include *Tales of a Peddler* (1942), a largely autobiographical work expressing the author's personal philosophy and discussing the art of salesmanship, and replete with anecdotes of personal experiences. There followed eight years later a second book, *The House in Mallorca* (1950), a fascinating tale of the gift to the city of San Francisco in 1932 by the Rotary Club of Mallorca of the birthplace of Father Junípero Serra, eighteenth-century Spanish missionary to California. Another literary contribution from the Ingold pen was *The Dragon Camp* (1968), a nostalgic account of the Bohemian Club of San Francisco's famous Bohemian Grove and one of its camps, which the author, a long-time member, holds in deep affection.

As a collector, Mr. Ingold has been primarily interested in American authors. His outstanding Mark Twain collection, presented to the University of Illinois Library in 1966, is rich in first and early editions. The collection contains some sixty works, including both the first American and the first English editions of *Huckleberry Finn; The Celebrated Jumping Frog of Calaveras County,* the author's first published book; his second publication, *The Innocents Abroad;* and the first American edition of *Tom Sawyer.* Another celebrated Western author, Bret Harte, is represented by a nearly complete collection of first editions in excellent condition given to the Library in 1959. Among the over seventy titles are *The Heathen Chinese, The Luck of Roaring Camp,* and *Barker's Luck.* A third collection, thirteen first editions of Eugene O'Neill, came to the Library from Mr. Ingold in 1967. Star pieces include O'Neill's first published book, *Thirst and Other One-Act Plays* (1914).

Other writers with whom Mr. Ingold has been concerned in his collecting activities are William Dean Howells, Frank Stockton, and Booth Tarkington.

Why should a man whose personal library was devoted to recent American authors turn to Shakespeare? The reasons are coincidental.

The University of Illinois Foundation had been established in 1935 with the prime object of generating additional support for the University. After the organization had been in existence for a period of years, it was tactfully suggested to the Director, William H. Butterfield, that insufficient attention was being paid to the needs of the University Library — the old theme, "What have you done for me lately?" The response was prompt. A fine set of the elephant folio edition of Audubon's *Birds of America* (a work sold in 1970 for $216,000) was available and in 1949 its purchase was financed by the Foundation. Shortly afterward, Mr. Butterfield learned that Mr. Ingold, a member of the Foundation's Board of Directors, was thinking of making a substantial contribution to his *alma mater*. At the same time, by happy coincidence, a rare book dealer of Monterey, California, John & Jane Wilgress, was commissioned by a private collector to offer as a lot the four seventeenth-century Shakespeare Folios (1623, 1632, 1664, 1685) and the first edition of Shakespeare's *Poems* (1640). Included in the lot were a number of works dealing with the publication of the Folios and the earlier quartos. At the time, the University Library possessed only one of the Folios, the Fourth and last.

This exceptional opportunity was called to Mr. Ingold's attention, and despite the fact that Shakespeare was remote from his previous interests, he recognized that here was a once-in-a-lifetime chance. Like the good businessman he is, a decision was made quickly and the deal closed. The collection, the beginning of the Ernest Ingold Shakespeare Collection at Illinois, reached the Library in November 1950.

The outstanding Shakespeare scholars at Illinois were naturally delighted by the invaluable addition to the Library's resources and lost no time in utilizing the collection. Harold Hillebrand drew upon the Folios for his variorum edition of *Trolius and Cressida,* T. W. Baldwin for a variorum edition of the *Comedy of Errors,* and Gwynne B. Evans for a new variorum edition of *Henry IV*. In 1951, a public exhibition was held with a scholarly published catalog, *Shakspere at Illinois,* prepared by Professor Baldwin and Isabelle Grant, Rare Book Librarian. The Illini Theatre Guild staged *Romeo and Juliet,* in a reconstruction of the Globe Playhouse, with a portrait of Mr. Ingold examining the Folios on the program cover. A Chicago exhibition of the treasures, also in 1951, was viewed by some four thousand visitors.

It would be difficult, if not impossible, to top the remarkable gift with which Mr. Ingold established the basis for Illinois' distinguished Shakespeare collection, but in the succeeding twenty-five years he has main-

tained a steady stream of additions to the collection, ranging from seventeenth-century contemporary works to fine private press editions produced in the twentieth century. One of the outstanding successes was to complete the Library's holdings of the 1619 quartos, printed by William Jaggard, the first attempt to collect Shakespeare's plays, only three years after the dramatist's death. The Library had previously possessed seven of the nine quartos. Now, spurred on by Mr. Ingold, who joined in the chase, a systematic search began for the two missing pieces. The Jaggard quartos are exceedingly rare and seldom appear in the book trade. The *Merchant of Venice,* one of the two lacunae, was found in 1951 and promptly added to the Library. The following year, by great good fortune, the *Merry Wives of Windsor,* the single item lacking, was located by a Philadelphia dealer and acquired by Mr. Ingold for the collection. According to a standard census, only seven other libraries in the United States own all nine Jaggard quartos.

More sensational in a way is another Ingold gift, received in 1954, Thomas Gataker's *Certaine Sermons,* printed in 1637. The book itself is of no particular value, but bound into the front and back, as end papers, is a publisher's list of books and plays for sale. In a group of sixteen plays produced down to 1603 were three Shakespearean works: *Merchant of Venice, Love's Labour's Lost,* and *Love's Labour's Won.* The document confirms the fact that a play entitled *Love's Labour's Won* was offered for sale during Shakespeare's lifetime, though no play by that name is known to survive. Professor T. W. Baldwin, through the Southern Illinois Press, published the manuscript in collotype facsimile, with a transcription, identification of the items listed, a note on the bookseller, and other data, under the title *Shakespeare's Love's Labor's Won; New Evidence from the Account Books of an Elizabethan Bookseller* (1957).

A second copy of the Shakespeare Second Folio was added to the Library by Mr. Ingold in 1954. This edition is important for two reasons: it includes the earliest issue of John Milton's first printed English poem — thus linking the names of the two greatest figures in English literature. Further, the Second Folio appeared in five different issues. The copies presented by Mr. Ingold represent two of the five variant issues.

Not directly relating to, but contemporary with Shakespeare is a late sixteenth-century manuscript acquired by Mr. Ingold for the Library in 1955. This document, dealt with in more detail elsewhere in the present issue of *Non Solus,* is the diplomatic encyclopedia of Edmond Tyllney, secretary and Master of the Revels under Elizabeth and later James I. As

the official censor of the theatre in Elizabeth's time, the plays of Shakespeare and other gifted writers of that golden age of the theatre were censored and sometimes revised through Tyllney's influence. According to a leading historian, except for William Camden's, the manuscript contains the only independent survey of English society for the period, as well as much information about continental countries.

A modern series in which Mr. Ingold and the Library take justifiable pride is the "Grove Plays." The Library holds probably the most complete set in existence. These original plays are written and produced by members of the Bohemian Club of San Francisco for presentation in The Grove: 2,800 acres of redwoods on the Russian River near Guerneville, California. The first purchase of 280 acres was made in 1915; then adjoining forest was slowly acquired to include the entire watershed. Mr. Ingold presented the Library with a collection of the beautifully printed Grove Plays in 1955, beginning with the first, 1902. He has continued to maintain the collection by adding each annual play as it appears. A considerable number were produced by the Grabhorn Press and are collectors' items.

Mr. Ingold has not been content to sit back and wait for the books to come to him, in further developing the Ingold Shakespeare collection. For years he has received and checked systematically the catalogs of such antiquarian book dealers as H. P. Kraus, Ifan Kyrle Fletcher, John Howell, Quaritch, and Stonehill, looking for desirable items. The dealers were asked to hold the titles selected until they could be verified with the University of Illinois Library. Further, friendly relations were established with these and other antiquarian and second-hand bookmen, who were alerted to the Library's interests and encouraged to submit offers of relevant material.

Reflecting years of business dealings, Mr. Ingold is a shrewd dealer in the book world. He compares prices for copies of the same or similar items. If the price tag on a given piece appears excessive — as many do in this inflationary era — he either rejects it to await a better offer or demands a sizable discount. He is also a firm believer in the old maxim that the Lord helps those who help themselves. In many instances, he has insisted on matching funds being provided by the University Foundation or by the Library in the purchase of expensive single works or, more frequently, collections.

Mr. Ingold's genius as an entrepreneur, as a man who is ready to open the door when opportunity knocks, was displayed early. In his *Tales of a*

Peddler, he recounts his success in landing self-help jobs as a student in the University of Illinois. He notes that George A. Huff, the first director of athletics at the University, was a most important influence at the beginning of his career. Young Ingold worked on gym jobs and soon was serving as assistant to George Huff on various management activities. He was then made Assistant Interscholastic Manager and for two years following was Manager. He also had outside interests: the mailing department of the Engineering Experiment Station, and program and other concessions on Illinois Field with as many as sixty-five students on his payroll. He graduated in three years, returning as the first Graduate Manager for a year. Having a bank balance of $7,256 he went West, invested it in real estate and lost. It was his first bad venture and by good fortune the last.

As one would expect from a highly successful businessman, Mr. Ingold holds strong views on various subjects. Harking back perhaps to his student days and his deep loyalty to the memory of George Huff, he was highly indignant in 1960 at the University of Illinois Faculty Senate's vote against renewal of the Rose Bowl pact. In his words, "At a distance we get a look at our school once in a long time via its teams. They are a link with the past for a vast number of graduates." Subsequently, the faculty vote was reversed, though the record of Illinois football teams in recent years must have discouraged all except the most loyal alumni and made a Rose Bowl vote, pro or con, moot.

Another subject on which Mr. Ingold has decided opinions is modern art. He is a rather strict traditionalist, most appreciative of classical art. He firmly rejects any suggestion that he should provide financial or other support for the extreme manifestations of modern art.

Many honors have come to Mr. Ingold. On two occasions the College of Engineering has honored its distinguished graduate of the Class of 1909. The first was at the Honors and Awards Banquet of the Mechanical and Industrial Engineering department, held on November 1, 1968, when the Departmental Alumni Association voted to present Mr. Ingold with its outstanding alumnus award. A certificate and a handsome Paul Revere silver bowl accompanied the award.

Special recognition came again, on May 1, 1969, at the Honors Awards Convocation of the College of Engineering, when Mr. Ingold was chosen to receive the College's Alumni Honor Award for Distinguished Service in Engineering. The award, in the form of a medal, is given to alumni and former staff members who have distinguished themselves by

noteworthy leadership in planning and directing engineering work, by fostering professional development of young engineers, or by their contributions to knowledge in the field of engineering. The citation read, "To Ernest Ingold, engineer, entrepreneur, and philanthropist, for his application of engineering background to the building of successful commercial enterprises and for his philanthropies."

Another honor received by Mr. Ingold, an international touch, was to be decorated in the Order of the Crown of Oak (Luxembourg).

It is most fitting that this issue of *Non Solus* should be dedicated to Ernest Ingold for his innumerable philanthropies to the University of Illinois Library. He is a Friend of the Library *par excellence,* long one of its most generous benefactors.

Robert B. Downs

His "Booke doth live"

Shakespeare's contemporary Ben Jonson predicted immortality for Shakespeare as long as his "Booke doth live,/And we have wits to read, and praise to give." True, it is the rarely paralleled quality of Shakespeare's writings which has made them enduring dramatic and poetic classics. But beyond their artistic merit, his works "live" because of those who have collected and preserved his "Booke" for the "wits" of readers and scholars. From the time of John Heminge and Henry Condell, who arranged for the 1623 First Folio edition of the plays, in fact, numerous people have seen themselves as those "who onely gather [Shakespeare's] works, and give them to [us], to praise him." They thus understand themselves much as the sponsors of the 1640 edition of Shakespeare's poems did: "glad to be servicable for the continuance of glory to the deserved Author." Not insignificant among more recent such collectors and preservers of Shakespeare materials is University of Illinois benefactor Ernest Ingold.

The Shakespeareana presented over the last twenty-five years to the University of Illinois Library by Ernest Ingold forms a magnificent collection. Few American libraries can boast a more wide-ranging and interesting collection of original materials important to Shakespeare research. Substantially because of Mr. Ingold's generosity, the University of Illinois Library has, among other items, the 1619 quartos, the first four folios, the 1640 first edition of the collected poetry, late seventeenth and eighteenth century editions of the plays, books probably used by Shakespeare while in school, and Renaissance editions of Shakespeare's most frequently used sources. By helping to gather these materials together in one place, Ernest Ingold, like others before him, contributes to Shakespeare's immortality.

At most, twenty-one of Shakespeare's plays were printed in quarto editions before the publication of the 1623 First Folio.* Of these, the

* The figure twenty-one holds only if *The Troublesome Raigne of John King of England* (1591) and *A Pleasant Conceited Historie, called The taming of a Shrew* (1594) are regarded as "bad" Shakespeare quartos. While the case for the latter is stronger than for the former, the traditional view is to regard neither as Shakespeare's. For this reason, the Illinois copy of *King John* (Q2) is not included here in the discussion of the 1619 quartos.

University of Illinois collection includes eight quartos variously dated between 1600 and 1619 but all actually printed in 1619: *Henry V* (Q3), 2 and 3 *Henry VI* (Q3), *King Lear* (Q2), *The Merchant of Venice* (Q2), *The Merry Wives of Windsor* (Q2), *A Midsummer Night's Dream* (Q2), and *Pericles* (Q4). *The Merchant of Venice* and *A Midsummer Night's Dream* texts are "good" quartos more than likely printed from Shakespeare's own preliminary manuscript drafts or "foul papers" for the two plays. While the remaining six are "bad" quartos thought generally to have been printed from non-authorial manuscripts which embody actors' recollections of the plays' lines rather than Shakespeare's original lines, they do help scholars understand both the lacunae in the "good" quartos and the Elizabethan stage process. As the earliest, even if often imperfect, examples of Shakespeare's stagecraft, they enhance our understanding not only of his personal dramatic talent but also of his use of traditional Elizabethan stage techniques. Thus, both the "good" and "bad" quartos contribute significantly to any understanding of the textual and dramatic vagaries of Shakespeare's plays, especially when studied in tandem with the First Folio.

The 1623 First Folio collection of Shakespeare's plays was constructed from the earlier quartos and perhaps several authorial manuscripts. Entitled *Mr. William Shakespeare's Comedies, Histories, and Tragedies,* the First Folio is clearly the most important of the texts of Shakespeare's plays. As T. W. Baldwin indicates in his "Notes" to the 1951 Illinois exhibition of Ernest Ingold Shakespeareana, "a scholar must always have access to a First Folio for any basic work on what Shakespeare wrote." The collection was published within eight years of Shakespeare's death by William and Isaac Jaggard in cooperation variously with William Aspley, Edward Blount, and John Smethwick. Of its thirty-six plays, eighteen appeared in print here for the first time. Only five hundred copies were printed in 1623 and since that time close to three hundred have been lost. Through Ernest Ingold's generosity, the University of Illinois Library has one of the just over two hundred extant copies. And except for five leaves in facsimile, the Illinois copy, printed by Jaggard and Blount, is perfect. Together with the 1619 quartos at Illinois, therefore, the First Folio copy offers scholars a rare opportunity to work with the earliest successive printed texts of several Shakespeare plays.

Although the Second (1632), Third (1664), and Fourth (1685) Folios are generally regarded as less important than the First by Shakespeareans, they nonetheless constitute noteworthy developments in the

plays' textual history. Clearly dependent on the initial Folio and successively even on one another, the textual changes they show are largely idiosyncratic and without original manuscript justification. Many students of the four folios would, in fact, characterize these three editions as essentially linguistic and syntactic modernizations of the First Folio. With these three later folios the interested scholar can record the growing tendency to emend and innovate within the Shakespeare text soon to reach full flower in the eighteenth century. Of the three, however, the Third Folio is by far the most significant. It marks the first appearance of *Pericles* in folio and also includes six apocryphal plays falsely attributed to Shakespeare. This Third Folio is particularly valuable, in addition, because most copies of it were destroyed in the great London fire of 1666. The University of Illinois Library is thus especially fortunate to possess a copy of this great treasure through Ernest Ingold's benefaction.

Other than the four folios, the most significant Shakespeare text published in the seventeenth century is no doubt the *Poems: written by Wil. Shakespeare, Gent.* (1640). Printed in London by Thomas Cotes and sold by John Benson, the 1640 text is the first collected edition of Shakespeare's verse and includes most of the poetry, with the notable exceptions of *Venus and Adonis, The Rape of Lucrece,* and eight sonnets. The volume is likewise interesting because it contains a rare portrait of Shakespeare by Marshall and documents Shakespeare's growing reputation as a poet as well as a dramatist. Beneath the portrait of Shakespeare are the lines "For ever live thy fame, the world to tell,/Thy like, no age, shall ever parallell." The book's address "To the Reader" then proceeds to compare Shakespeare's poetry implicitly with the more oblique verse of the Renaissance: "Seren, cleere and eligantly plaine, such gentle straines as shall recreate and not perplexe your braine, no intricate or cloudy stuffe to puzzell intellect, but perfect eloquence . . . as will raise your admiration to his praise" — such is what Shakespeare's poems are made of. And, since only some fifty copies of the 1640 *Poems* are believed extant, the perfect University of Illinois copy given by Ernest Ingold is of great value.

Seventeenth-century editors' emendations and innovations are apparent in the dramatic folios and, one might add, even in the 1640 *Poems,* where the sonnets are reorganized without authorial justification under numerous thematic headings like "The glory of beautie" or "Injurious time." But it was not until the eighteenth century that, for both good and ill, editors began to work extensively with revisions of the plays' texts.

Frontispiece to *The Tempest,* from the first illustrated edition of Shakespeare's works, published in 1709 by Nicholas Rowe.

Thanks once again to Ernest Ingold, the University of Illinois Library has several first edition examples of the new textual approach, notably those of Rowe, Theobald, and Capell. Nicholas Rowe's *The Works of Mr. William Shakespeare. Adorn'd with Cuts. Revis'd and Corrected* was published in six volumes in 1709. Rowe's edition is the first to contain a life of Shakespeare, to divide the plays into acts and scenes, and to attempt methodical and credible textual emendation. At the same time, however, Rowe based his text of the plays almost solely on the unreliable 1685 Fourth Folio and with few exceptions did not collate the Fourth Folio with either the more reliable First Folio or the available "good" quartos. Not until Lewis Theobald's seven-volume edition of *The Works of Shakespeare . . . Collated With the Oldest Copies, and Corrected* was published in 1733 did the textual problems created by Rowe and subsequently by Alexander Pope's 1723 edition of the plays begin to find remedy. Theobald not only collated various quarto and folio readings of the plays while deriving his text, but in the process he also restored the text to a state, though not perfect by any means, more clearly authorial than Rowe's Fourth Folio based text or Pope's idiosyncratically revised text. It remained, however, for Edward Capell's ten-volume edition of Shakespeare's *Comedies, Histories, and Tragedies* published in 1767 to establish the modern notion of a single, authoritative copy-text derived as much as possible from the "good" quartos as the basis for a reliable edition. In contrast to the folio editors and his fellow eighteenth-century editors, Capell rejected the practice of choosing haphazardly between variant readings, even at the expense of what was probably authorially intended. Capell is thus generally regarded as the first editor to attempt a systematic restoration of Shakespeare's original texts for the plays. Taken together, the Illinois copies of Rowe, Theobald, and Capell give Shakespeareans a significant insight into the development of eighteenth-century textual and scholarly methods.

To the eighteenth century may also be traced the origins of another important development in Shakespeare scholarship: background and source study. Since Rowe's and Theobald's work with biography and Elizabethan backgrounds respectively, scholars have done and continue to do extensive research in these areas. Among others, Ernest Ingold has provided the University of Illinois Library with several Renaissance books relevant to our growing understanding of Shakespeare's intellectual milieu. While these valuable materials do not form a comprehensive list of Shakespeare's readings or dramatic sources and in many instances may

have had little or no direct influence on his plays, together with other items in the Illinois Shakespeare collection, they stimulate increased understanding of Shakespeare, his art, and his time.

Writing with conviction about the precise influence school textbooks might have had on Shakespeare's mind and work is no easy task. It is not unreasonable to assume, however, that they shaped him in at least a general way. Latin grammars, rhetorics, and books of "sententiae" were the normal means whereby the Renaissance schoolboy was introduced to the classics. Many of these school books were not precisely "literature" themselves, but they nontheless often shaped both the form and the content of subsequent Elizabethan literature. In Shakespeare's case, such textbooks are reasonably understood as the general matrix which shaped his classical imagery, the language patterns of both his verbally wise and foolish characters, and perhaps even several of his plays' general moral themes. Renaissance textbooks now in the Illinois collection like the *Catonis disticha moralia* (1542), the *Sententiae pueriles pro primis Latinae linguae tryonibus* (1548), and the *Sententiae Ciceronis, Demosthenes ac Terentii* (1584), for example, were commonly used in Elizabethan schools to educate students in both Latin and "good and godly" wisdom. Besides these, the *Flores for Latine spekynge* (1533) and the *Epitome troporum ac schematorum et grammaticum & Rhetorum* (1535), among several others, were used to acquaint them with numerous figures of speech to be learned by heart. Finally, such works as Terence's *Afri fabulae* (1550) and Aesop's *Phryges, et aliorum fabulae* were designed to exercise the students' Latin skills but necessarily introduced them to imaginative literature at the same time. These Renaissance textbooks and various others among the Illinois Shakespeareana thus serve to build our general sense of Shakespeare's education and to make us more perceptive readers of his plays.

Beyond this, however, it may even be possible to assume, as T. W. Baldwin does in his "Notes" on the 1951 exhibition of the Illinois Shakespeareana, that several more specific relationships exist between Elizabethan school textbooks and Shakespeare's plays. Mr. Baldwin sees, for example, a direct source relationship between the Latin colloquies in *Des erati Roterdami colloquirorum familiarium opus* (1550) and those in *Love's Labor's Lost* or the puns in the *Linguae Latine exercitatio* (1567) and those in *Love's Labor's Lost;* between the rhetoric of *Ciceronis . . . topica* (1570) and Touchstone's rhetoric in *As You Like It;* and between a line in Erasmus' *Opus de conscribendis epistolis* (1546)

and Iago's line in *Othello,* "Who steals my purse steals trash" (III.iii. 157). Whether or not these particular connections between Elizabethan schoolbooks and Shakespeare's plays are entirely convincing, they do illustrate the potential for increased understanding of Shakespeare offered by continuing study of the printed resources available to him as a student and a dramatist.

The fruits of such study are apparent, in fact, in the long list of already generally acknowledged sources for Shakespeare's plays. Several of the most significant of these sources are found in the University of Illinois Library. Particularly noteworthy among them are Raphael Holinshed's *Chronicles of England, Scotland and Irelande* (1577) and Edward Hall's *The Union of the two Noble and Illustrate Families of Lancaster & Yorke* (1548), which sometimes separately and often together are major sources for the history plays; Plutarch's *Lives* (translated by Thomas North, 1579), which is a significant influence on Shakespeare's Roman plays; and Ovid's *Metamorphoses* (1502; translated by Arthur Golding, 1567), which influenced several plays, including *A Midsummer Night's Dream, The Merry Wives of Windsor,* and *The Tempest.* Among the rarer sources and background materials specifically donated to the collection by Ernest Ingold are John Gower's *De Confessio Amantis* (1532), one of the acknowledged sources for *Pericles;* Ariosto's *Comedia . . . Gli Soppositi* (1525), a 1566 translation of which influenced *The Taming of the Shrew;* Porto's *Rime et Prosa* (1539), a rare first edition containing the "La Juilietta" tale ultimately important for *Romeo and Juliet;* and *The Examination of Master . . . Thorpe* [*and*] *. . . the Honorable Knight Syr John Oldcastell Lorde Cobham* (1530?), probably the earliest account of Oldcastle's downfall and, hence, important to our understanding of Shakespeare's Falstaff.

Whether it be for text or background and source study, therefore, the University of Illinois Shakespeare collection is clearly important to scholars. Gathered together in the collection are original materials not often available in one location and rarely so accessible when they are. And, in no small measure, Ernest Ingold deserves the credit for this significant accomplishment. Largely through his generosity, the Illinois collection helps fulfill Ben Jonson's prediction of immortality for Shakespeare by assuring that, despite the intervening centuries, Shakespeare's "Booke doth live."

James J. Scanlon

The Tyllney Manuscript

Edmond Tyllney's "Topographical Descriptions, Regiments, and Policies" was written to provide Elizabeth I and James I with a diplomatic encyclopedia. It is a highly structured, concise account of the geography, topography, mythology, chronology, genealogy, peerage, armory, economics, military fortifications, law, governmental structure, and temper of the people and princes of Europe. Only two copies of the work are known to exist: a copy dedicated to James I at the University of Illinois Library, in the Ernest Ingold Collection, and an earlier unsigned version at the Folger Library. Both manuscripts were elaborately produced. In the Illinois manuscript, for example, there are 2,126 hand-painted coats of arms, 110 engraved portraits, and nine printed, folding maps. The work preserves some unique maps and portraits, is the most complete contemporary description of Elizabethan Europe extant in the language, and not least important indicates the qualities of mind of its author.

As Master of the Revels from 1579 until his death in 1610 Tyllney was responsible for all dramatic entertainment presented at court. His power over the drama increased in 1581 when he was made, in effect, theatrical censor of the realm. It was during his long tenure of office that the greatest plays of the Elizabethan and Jacobean periods were submitted in manuscript for his alteration or approval before they were presented on stage. Tyllney's specific charge as censor, one that we know he exercised in earnest, was to eliminate offensive political discussion on stage. His demand for alterations in the play *The Book of Sir Thomas More,* three pages of which are very probably in Shakespeare's hand, were so extensive that it was never produced. Tyllney's patent enabled him to imprison without bail for an indefinite period anyone who violated his censures. The extent of his power provoked F. S. Boas to remark that "there can seldom have been a more totalitarian authority" in England than was vested in Tyllney over the drama in all of its facets. Certainly no other individual not directly connected with the stage had so great an influence on the drama of that period.

In 1568 Tyllney dedicated his only published work, *The Flower of Friendshippe,* a discourse on the duties in marriage, to his distant cousin,

Queen Elizabeth. It was a successful work which ran through three editions. C. S. Lewis saw it as an attempt, albeit unsuccessful from a literary point of view, to create that world of courtesy which we find in Sidney's romance or in Lyly's or Shakespeare's comedies. We have had little else until the recovery of the "Topographical Descriptions" to indicate the qualities of mind of this most influential man.

In the dedication to James I, Tyllney recommends his "Topographical Descriptions" as "a breuiate vnto your Highnes Memorie, for matters of chiffest Note therin, vppon any suddaine, not hauing the leysore for euerie cause, to ouerturn so many great Vollumes." The book was a work of scholarship. Tyllney himself overturned the great volumes relying, as he says, on the "homeborne Writters (for Matters by paste) Written off ther own naturall Cuntries." But he was dissatisfied not only with the "vncertainties and contrarities" that he found in these writers but also with the fact that they provided only a "Geographecall" understanding of the countries they described. With requisite modesty he disclaims an attempt to go beyond this himself, "being a Matter off so great Difficultie." His modesty notwithstanding, Tyllney produced a work that is a unique combination of all sorts of diplomatically interesting information. And he accomplished this, as he explains, by comparing the general notes from his own early travel experience to the contemporary written accounts of each of the countries he described, setting down only that which in his "own Concepte, Carried greatest reason, and likelihood off troth."

The work owes a great debt in its method to the traveler's literature of the time. During the course of the sixteenth century the value of travel both as preparation for public service and as an essential in providing for national security had been recognized. This latter function of travel had been acknowledged earlier on the continent. Machiavelli, for example, advocates the gathering of such intelligence in *The Prince*. And while information of this sort had been collected by Englishmen before the third quarter of the century, it was in 1575 with the appearance of a translation of Jerome Turler's *The Traveler,* to be followed by a number of translations of other continental pieces all directed to the same end, that the twofold aspects of travel became widespread pieces of contemporary wisdom among those who aspired to public office. Sir Philip Sidney's guilt feelings about his own wasted travel are expressed most poignantly in a letter to his brother. He laments how much he missed "for want of having directed my course to the right end, and by the right

means." The "right end," of course, was the collection of the specific intelligence that Sidney goes on to enumerate for his brother, such as the height of city walls and the size of frontier garrisons, and other more subjective kinds of information like the vices and virtues of the Spanish and French. The "right means" were lists of what to observe. The need for specific instructions had usually been supplied in letters like Sidney's, but by 1589, with the translations of Albert Meier's *Certain Brief and Special Instructions for Gentlemen,* a detailed methodical list of what to observe in foreign countries was generally available.

Tyllney collected his own notes, as he says in the dedication, "many years sens," as a young courtier, roughly between 1568 and 1579, obviously as part of his preparation for public service. We have no direct evidence about the travels and because of the manner in which he wrote the "Topographical Descriptions," where his own observations are expressed in terms of published accounts, it is impossible to tell how extensive they might have been. He probably traveled as part of the household of Lord William Howard before his appointment as Master of the Revels. The Tyllneys had been allied to the Howards, one of the most powerful houses in sixteenth-century England, since the early part of the century. Edmond's grandfather, Sir Philip, was treasurer in the Scottish wars under Thomas Howard, later Duke of Norfolk. Through the marriages of the second Duke of Norfolk, first to Elizabeth, Sir Philip's cousin, and later to Agnes, Sir Philip's sister, the Tyllneys became allied to virtually everyone of importance in sixteenth-century England, including three Queens: Ann Boleyn, Catherine Howard, and Elizabeth I. Edmond's mother, Malyn, was chamberwoman to her husband's cousin, Queen Catherine Howard, during the scandal which eventually sent Catherine to the block. Malyn was sentenced to life imprisonment and loss of goods, but after the Queen's execution she was granted a pardon. It is highly likely that Malyn, now a widow, and her son were taken into the Howard household, themselves attempting to weather the disgrace, and that there Edmond was educated along with members of the family. The records that we have of Edmond from 1569 to 1579 indicate a close connection with the Howards in Surrey. And it seems likely that the influence of the Howards eventually secured Edmond his post as Master of the Revels. It is probable that he traveled as part of his education, also under Howard direction. How intensive those travels were can only be guessed at, but in a 1581 letter from Lord Burghley to Sir Francis Walsingham, Tyllney is mentioned as a possible envoy to Spain by the Spanish Ambassador,

which indicates more than a passing acquaintance with Spanish affairs.

Internal evidence is sufficient to establish that Tyllney did not begin to have the "Topographical Descriptions" produced until 1600. References to the Pope's great jubilee of 1600, the Grimani's rule in Venice, the chronology of Spain in which events are recorded into the reign of Philip III, the fact that Elizabeth is written about as if she were still alive, the neglect of the mention of Essex's and Southampton's downfall which occurred in 1601, together with the fact that the chronology of Scotland in the Folger manuscript ends with James VI (James I of England in 1603) all indicate that the work was first prepared between 1600 and February 1601. Tyllney then began to collect more notes and write them into the margins of the Folger manuscript. These notes served for revisions of some passages in the Illinois manuscript. He also corrected the Folger manuscript and provided a few additions in the way of mileages and dates.

It seems likely there was a draft of the work which antedates both extant manuscripts. This draft was revised about the time that the Folger manuscript was corrected, and the Illinois manscript was prepared from both sources. The entire process of revision, correction, and preparation of the Illinois manuscript took place between February 1601 and March 1603. Tyllney never did correct the references to Essex and Southampton; but sometime, probably shortly after Elizabeth's death, he set about revising and correcting the Illinois manuscript. He added Elizabeth's obituary, rewrote the Scottish chronology to reflect James's accession to the English throne, added a dedication to the new king, and corrected the text. In the Scottish chronology and the dedication Tyllney refers to the king's "promise," suggesting that it was done very early in James's reign, perhaps in hope of presenting it shortly after the coronation.

Despite Tyllney's close attention the Illinois manuscript is not a finished work. Details such as mileages, valuations of some of the English bishoprics, notes to the coats of arms, and in some cases the coats of arms themselves were omitted in the books of England and Scotland. And it is possible that the work was never presented to James; it did not turn up in the Royal Library when it was given to the British Museum in 1757. We can only speculate on why it may not have been presented. In 1603 the world that Tyllney flourished in was collapsing. He was in his sixties; he was involved in a chancery suit over his cousin's estate; his wife died around this time; he was confronted by a competitor in the office that he had held for twenty-four years; and perhaps most disorienting of all,

at least as far as his official work was concerned, Elizabeth died. James's accession changed the face of European politics and the hierarchy of the English nobility and outdated the manuscript as an up-to-the-minute reference work. Further, there appeared by this time a number of translations of continental works which set out much of the information Tyllney had included. And diplomatic information has by nature a very short life span. Perhaps it was the complex of all these factors that led to its not being presented, but until concrete evidence is adduced we can only speculate.

The Illinois manuscript bears the Foley bookplate on the inside cover; how it came to be part of that collection is largely a matter of conjecture. The most likely route of descent, assuming that it was not presented to James, is within the Tyllney family. Edmond's executor, Thomas Tyllney of Shelley Hall in Suffolk, was to have the remainder of his cousin's possessions after specific bequests, and he probably took the manuscript with him. There is one note added to the catalog of nobility in the book on England for the family of Palmer: "from hence is descended ye Earle of Castlemayne 1661." This is one of the few instances of later tampering with the text; the individual, perhaps the owner for whom the manuscript was bound in its red morocco cover, was interested in the descent of the Earls of Castlemaine. Dorothy Glynne, heiress of the Tyllney fortune and estates, married Richard Child, created Earl of Castlemaine on 11 June 1731. It seems that the manuscript either came into the Earl's possession as part of the estate or was owned by another member of the family who recorded this dignity. The inheritance passed via daughters to the Honorable William Pole-Tyllney-Long-Wellesley, 4th Earl of Mornington who, as it is recorded in the *Complete Peerage of England,* "pulled down the stately mansion at Wansted and Rotherwick, and dilapidated generally the vast estates of the families of Child and Tyllney" in the early nineteenth century. It is possible that in the process of "dilapidating" the family fortune the manuscript was sold to the Foley family. But this family, whose peerage dates from 1711, had sufficient means and inclination to have collected the manuscript any time during the eighteenth century.

Examination of the Foley sale catalogs revealed that the manuscript was sold at Ruxley Lodge, Claygate, Surrey, on 23 October 1919. This was the famous sale in which collusive bidding was used against Lord Foley to purchase one of the most distinguished collections of Elizabethan literature in England for a tenth of its true value. The manuscript was

Portrait of James I, from Edmund Tyllney's "Topographical Descriptions."

purchased by a book dealer and sold to an unknown party immediately after. It turns up again when secured by C. A. Stonehill, Inc., of New Haven for the Ernest Ingold Collection at the University of Illinois in May 1955. No records have been kept on the transaction and I am unable to account for it between 1919 and 1955.

The Illinois manuscript preserves three copies of a hitherto unrecorded engraved portrait of James I. These portraits, tipped to the backs of the maps of England, Scotland, and Ireland, were engraved by Benjamin Wright (fl. 1596-1620). Before the identification of these engravings only two non-geographic works by Wright were known: *The Arms of the Chief Corporations of England* (1596), and *The Royal Progeny of King James I* (two states: 1603, 1619). The portrait from the Illinois manuscript was probably engraved in 1603.

Five rare maps are also preserved in the Illinois manuscript. Four of them, those of Italy, France, Germany, and Spain, were printed by Peter Overadt. Overadt's career as a Cologne book printer and dealer in copper engravings had been documented in the nineteenth century but our knowledge of his involvement in geographical printing was limited. The unique, elaborate maps in the Illinois manuscript embellished with emblematic engravings and portraits, done in 1598, antedate all of Overadt's other known work. The maps of Italy, France, and Germany are copies after Gerard Mercator's plates in *Galliae Tabule Geographice* (1585), *Germaniae Tabule Geographice* (1585), and *Italiae, Sclavoniae, et Graciae Tabule Geographice* (1589). The map of Spain is a copy after Abraham Ortelius's engraving of "Regni Hispaniae," *Theatrum Orbis Terrarum* (1570). The map of England is Peter van den Keere's copy of Agustin Ryther's "Angliae Regnum" which first appeared in Christopher Saxton, *An Atlas of England and Wales* (1579). Scholars had long speculated that the 1660 edition of van den Keere's map was derived from a first edition dating from around 1600. The map in the Illinois manuscript is one of only two known examples of that first edition.

The 2,126 hand-painted coats of arms which illuminate the title pages, margins of the text, and which, most importantly, are included in the catalogs of nobility at the end of each book make the manuscript one of the largest compilations of coats of arms from the period — an international Who's Who — and one particularly distinguished for its range of inclusion.

Until the recovery of these manuscripts we had few specimens of Tyllney's handwriting: a letter to Sir William More in which Tyllney

complains about the difficulties he experienced working with Sir Thomas Vincent in collecting the second lay subsidy of 1594 in Surrey; a note on a petition to Lord Burghley by some creditors of the Revels Office; the famous note censoring the play, *The Book of Sir Thomas More;* and signatures on various of the official Revels documents. Both the Illinois and Folger manuscripts are written, for the most part, by professional scribes in secretary script. But the presence of Tyllney's hand throughout both manuscripts in marginal notes, corrections in punctuation and spelling, and pencil additions to the texts indicates that he supervised the production of both works. And for the Illinois manuscript he personally wrote the indexes of the books on Germany, France, and Scotland. It is important to have specimens of Tyllney's hand that range over a period of years, as we now do, for the purpose of identifying unsigned manuscripts or alterations in dramatic manuscripts that he may have censored. The specimens of Tyllney's hand in the Illinois manuscript, for example, played a significant part in my identification of the unsigned Folger manuscript in 1973.

Despite the fact that the manuscript probably did not serve the function that Tyllney intended, it provides us with invaluable information on the Elizabethan era. The startling number of artifacts preserved in the Illinois manuscript has given us new information about the history of cartography and engraving, and has provided a substantial number of new specimens of Tyllney's handwriting, punctuation, and composition habits. Further it provides a wealth of diplomatic material that was literally at Tyllney's fingertips while censoring the plays of the period. And the work reveals something about the man.

The scope of the project itself suggests the vast energy that we have come to associate with the epithet "Elizabethan." Jerome Turler in *The Traveler* (1575) claimed that an individual could not possibly collect and record all of the recommended intelligence. Tyllney did it. The enormous energy required to produce something like this suggests a man as dedicated in his public career as in his scholarship — dutiful, conscientious, slightly ostentatious (for which he repented in his will) — an urbane Renaissance courtier and public servant.

His work reveals that he had that Renaissance capacity to live comfortably with contradictory notions and was able to balance his own intellectual convictions with the views he was expected to hold as a public official. His treatment of the movement of history, for example, reflects the then developing notion that individual acts, rather than Providence,

are responsible for the state of affairs in the world. Yet when he writes about the Tudors he easily slides into the official notion that Providence provided the unification of the houses of Lancaster and York in the person of Elizabeth's grandfather, Henry VII. Edmond's cousin Charles, executed for complicity in Babington's conspiracy to place Mary, Queen of Scots, on Elizabeth's throne, was a professed Catholic. While it is clear that Edmond was loyal to the Church of England he tends in general to treat Catholic institutions rather even handedly considering that the struggle between Protestant and Catholic views was heated during

this period. Nevertheless, from time to time he summons up descriptions of "Popish" institutions that are vaguely reminiscent of the more virulent positions of some of his Protestant contemporaries. Foreign customs, notions, and affairs are treated without the characteristic sixteenth-century xenophobia. But while he seems genuinely to appreciate foreign institutions he dutifully and carefully reports any possibility of an English claim to foreign territory.

He was a true diplomat and his obvious, even temper no doubt accounts for the fact that for thirty-one years he was able to balance the

competing claims of the most powerful forces in London over one of the most hotly debated issues — the drama. His position as Master of the Revels placed him squarely at the center of the tension between the City Corporation's ardent desire, because of real fears of plague and social corruption, to close the theaters and ban playing altogether in London; the Privy Council's concern that no political discussion be held on stage; the Archbishop of Canterbury's concern that no religious questions be discussed or alluded to; and the Queen's desire, for both diplomatic and personal reasons which the City Fathers could never quite understand, for dramatic entertainment. He was caught also between the legions of creditors and the Lord Treasurer over fiscal management of the Revels Office; and between his immediate supervisor in the Queen's household, the Lord Chamberlain, through whom most complaints about and pressure in favor of the drama were filtered, and the responsibilities specified in his own patent. All of these competing claims Tyllney managed to balance, and he was in good measure responsible for maintaining a climate in which the greatest drama in English history was produced.

W. R. Streitberger

The Bohemians in Fine Print

The Bohemian Club of San Francisco was founded in 1872 by a group of newspapermen; the membership quickly grew in size and diversity to include artists, actors, and writers as honorary members. In the early days of the Club, monthly entertainments called "high jinks" were presided over by the "sire" of the evening, a glorified master of ceremonies. The sire picked a topic around which individual presentations of poems or essays would revolve. From these parlour entertainments evolved the Grove Play, a highly ritualized, visually spectacular yearly production which members of the Bohemian Club write, compose music for, choreograph, build sets for, direct, and act in. The plays, which might better be called pageants, are produced each year in a natural amphitheatre set in the redwoods of Sonoma County in California.

According to Allen Wallis, President of Rochester University and member of the Club, the first trip to the redwoods was a farewell party for one of the members. The following year, the first planned "midsummer high jinks" were held in what is now known as Bohemian Grove. The first outdoor celebrations were informal, composite productions of song and speeches, but over the years a tradition for the ceremony was established. The first completely original Grove Play was produced in 1902 by writer and composer team Charles K. Field and Joseph D. Redding; the name was *The Man in the Forest.*

As a genre, the Grove Plays partake of the masque, the allegory, and ritualistic Greek drama. The protagonists are often borrowed from literary tradition: Bonny Prince Charles, Robin Hood, the Green Knight, Pan, Don Quixote and Rip van Winkle are a few of the heroes of the plays. But a more important influence on the authors of the Grove Plays has been the immense physical space with which they have to work. The action of the dramas is not confined to a curtained stage; here the stage is a steep hill with many levels. The sky, seen through the towering redwoods, forms the proscenium arch. In the author's note on the text of each play, the natural setting and especially the spirit of the Grove are often mentioned, and several of the plays are subtitled a "Forest Play."

The Grove Plays are produced almost completely by amateurs, if one can refer to successful businessmen, politicians, and administrators by that

term. Preparations for each play often take a year; rehearsals several months. Since the Bohemians do not allow women into the Grove except on infrequent occasions, all roles are played by men. Although costuming is otherwise elaborate, footwear is ignored, so that tennis shoes and loafers protrude from beneath petticoats.

Since the first Grove Play was produced in 1902, members of the Bohemian Club have commissioned a limited edition of each play to be privately printed for distribution to the membership. The printed text of each play includes the play itself, notes on the original music composed for the play, a list of participants, and sometimes a list of activities during the two-week "encampment" in the Grove culminating in the Grove Play. Many of the early editions are in pamphlet form and are now yellowing and worn. With the exception of those printed by Taylor and Taylor, these texts are undistinguished in typography and design. *Lifkronen* (1937), by Kenneth G. Hook, shows for the first time in the printed text the imprint of the distinguished Grabhorn Press of San Francisco. Since 1940 the Grabhorn Press has regularly printed the annual Grove Plays, preserving them in beautiful print and handsome bindings. In 1955, the University of Illinois Library received one of the most complete collections of Grove Plays in existence, the gift of Mr. Ernest Ingold, who is a member of the Bohemian Club. The collection is now in the Rare Book Room.

Those familiar with the Grabhorn Press will not be surprised by the change in the quality of the printing of the plays since 1940. The name Grabhorn brings to mind many works of typographic genius and elegance: *The Voiage and Travaile of Sir John Maundevile,* set for the first time in America in Koch Bibel Gotisch type; *The Scarlet Letter,* illustrated by Valenti Angelo; the monumental *Leaves of Grass;* and the Shakespeare plays illustrated by Mary Grabhorn. Although the printing of the Grove Plays does not match the excellence of these volumes, they are good examples of fine printing.

Fine printing is difficult to define because it is as much a quality of the finished book as it is any one or two elements of design, pressmanship, or binding. When a book is well-produced, the essentials of type, paper, composition, ink, and imposition form a harmonious, visually pleasing, and legible whole. To this last point Beatrice Warde speaks in her famous essay "Printing Should Be Invisible." There is a fine line between fine printing and pretentious printing, but it is important. According to Beatrice Warde, one focuses *through* the well-printed page, but *at* the badly-printed or ostentatious page.

LIF KRONAN

A GROVE PLAY BY

KENNETH G. HOOK

MUSIC COMPOSED BY

ULDERICO MARCELLI

BOHEMIAN CLUB

SAN FRANCISCO: 1937

The Grove Plays printed by the Grabhorn Press concretely illustrate many of the principles of fine printing. Most of the plays are similar in size and format, but the design of each harmonizes with subject and theme. Subtle use of various type faces, titling letters, ornamental borders, rules and fleurons achieves understated effects; and careful leading and judicious spacing show what results are yielded to the attentive compositor. The title pages themselves provide many lessons in the art of fine printing.

The title pages of *The Beggar* (1956), *Cortez* (1959), and *Sancho Panza* (1965) show effective use of ornamental titling letters. In the first of these only one word, the important one, is in titling letters. The Gill floriated type lends gaiety to the page. In the second, Cortez is set in black letter which, in conjunction with a sizable heraldic decoration in the middle of the page, creates an ominous tone recreated in the text that follows.

Bruce Rogers, perhaps the best book designer of the century, observed that the practice of enclosing title pages in borders has nearly gone out of fashion. Recent Grove Play title pages, notably *Will* (1967), *The Bonny Cravat* (1970), and *Red Is the Grass* (1971), prove that borders or rules and ornaments still lend balance and beauty to some title pages. The title page of *Will* is completely enclosed by a border made up of a rectangle of ornaments surrounded by fleurons. The title page of *The Bonny Cravat* is only semienclosed; the ornamental borders above and below the type lend symmetry to an otherwise asymmetrical page. The box made by single rules which surrounds the title of *Red Is the Grass* creates an ordered simplicity which counteracts the extravagant titling letters in which the first word of the title is set.

Within the text of the play, the head-lines (or "running heads") often lend a pleasing continuity, but they also typographically balance the uneven line length of the drama. The black letter head-line of *The Green Mountain Boys* combines with the built-up flower pattern which underlines it to produce, or reproduce, the conflict in the play between the Yorkmen and the mountain men. The saw-edged border which underlines the head-line of *St. John of Bohemia,* by contrast, emphasizes the sense of the vanity of human wishes which pervades the play.

Other aspects of the Grabhorn Press renditions of the Grove Plays show what comprises fine printing. In *The Beggar,* for example, the same lime green used on the title page is echoed not only in the fleurons surrounding page numbers, but also in the patterned paper of the case. The

bindings, if not exquisite, are attractive. Most are paper over boards and have spines of complementary colors. *Tandem Triumphans* (1952), which deals with Bonny Prince Charles' unsuccessful attempt to gain the throne of England, is bound in a case of gay tartan plaid paper over boards with a blue spine. Another patterned paper-over-boards cover is inspired by a design in antique velvet. These volumes also fulfill the requirement that a well-made book is easy to hold, comfortable to grip in the left hand while turning the pages with the right. The ease in reading is further enhanced by the generous margins; unlike commercial paperbacks, the thumbs do not cover the text in the left and right hand corners.

The single regrettable feature in the Grabhorn editions of the Grove Plays is a notable lack of colophons. These notes on the particulars of the printing of a book are always a source of interest and enjoyment for the book lover. They would be particularly useful here, as some of the papers used for the Grove Plays are difficult to identify, as are several of the decorative capital letters on the title pages.

The Grove Plays constitute an original art form in and of themselves, but when they are preserved through the medium of Grabhorn Press fine printing, they take on a dimension altogether new. It is fitting that the Grabhorn Press, with its outstanding reputation for preserving rare Americana in beautifully printed and bound editions, should continue to print each year's Grove Play. We are grateful to Mr. Ernest Ingold, who is perhaps better known for his generous additions to the Library's Shakespeare holdings, for his on-going contribution of the Grove Plays. About this Rare Book Room collection we must say what British bibliographer Thomas Frognall Dibdin long ago said: "Everything in it conspires to charm the tasteful collector."

Christine E. Frey

Ernest Ingold, Citizen

The men of letters whose published works have been the object of Ernest Ingold's philanthropy are largely known and studied through their publications. Collectors and dealers provide a market which, in turn, protects rare books and increases the likelihood of their location and preservation. The valued item and the rare book trade share a prestigious place in the world of librarianship. The market value of a rare volume gives it a familiar and honored place in our society.

As the rare book has been recognized as a crown jewel among library treasures, personal papers, archives, and manuscripts have won acceptance among scholars as primary sources for the study of human experience. There has been increased recognition that the interaction of individuals provides the best evidence of the thought and motivations of men and women. This interaction may be recorded in letters, notes, manuscripts, tapes, or pictorial records. From these sources come the publications that fill the shelves of libraries. Letters that share opinions, persuade, explain and tie together a career are worthy of preservation. Unlike artifacts or museum pieces retained for their exhibit value, documents contain an explanation of one's own activities. Public service, business contacts, social life, and history are all related.

The transfer of unpublished documents to archival repositories is an ancient practice. The systematic evaluation and organization of records is a modern development. While publishers and book dealers were supplying the collectible items for libraries, the purveyors of paper, ink, typewriters, and carbon paper were distributing the collectible items for archives. Spurred by the demands of historians and social scientists for contemporary evidence, archivists and manuscripts curators developed procedures for appraising, arranging, and establishing intellectual control over unique unpublished documents.

The contributions of Ernest Ingold to the University of Illinois recognize the significance of both types of documents. His gifts of the published works of Shakespeare, Mark Twain, Bret Harte, Eugene O'Neill, and other writers have been paralleled by the gift of some of his personal papers to the University Archives. While many of his files have been destroyed in the normal course of business over the years, several have

survived. One folder contains Atwater Kent radio literature for 1922-24, 1927, including photographs of radio sales and repair training sessions, of Ingold's Atwater Kent sales and service staff and workrooms, and a 1931 Ingold article on radio dealerships. A second section of the Ingold papers contains letters from California governors Frank F. Merriam and Earl Warren, Presidents Herbert Hoover and Richard Nixon, and Alfred P. Sloan, Jr. and Harlow H. Curtice of General Motors. The letters relate to Mr. Ingold's service on state boards and the Board of Directors of the Boys' Clubs of America, work for public and service organizations, and his Chevrolet dealership in San Francisco. A third segment includes copies of recent letters from Mr. Ingold describing his sales careers for Atwater Kent radios (1922-31) and Chevrolet (1933-58) and listing business and public service activities since 1912. A letter from Jack Ingold describes his father's innovative leadership in the organization of sales and service operations based on the engineering training and business experience he received at the University of Illinois.

The Atwater Kent material is particularly interesting, catching as it does the excitement of the early radio business. Radio had largely been an experimental medium for twenty years after Marconi first sent wireless messages in 1895. During the First World War all radio equipment in this country was either sealed or taken over by the Navy for use in military communication. The great surge in the development of radio came soon after the war. Broadcasting from commercially based stations began in 1920, and 1922 was a year of euphoric activity with more than five hundred stations being licensed. In the same year sales of radio sets reached $60,000,000; it more than doubled in the next year, and by 1928 — the events of that election year were widely broadcast — sales were more than ten times the 1922 figure.

Atwater Kent produced its first radio parts in 1922 and its first sets in 1923, with Ernest Ingold among the first distributors. Radio was the newest big industry in the United States, and its phenomenal growth was based in part on the development of new models and design changes each year that made the previous year's models obsolete. Within a seven or eight year period the market moved from largely amateur equipment through battery operated receivers to radios built into furniture cabinets and operating off household current. These rapid changes resulted in what Mr. Ingold describes as a "terrific market."

Atwater Kent quickly became a leading name in the field, and by the middle of the decade the plant in Philadelphia was producing five thou-

sand sets daily. In his reminiscent book, *Tales of a Peddler* (1942), Mr. Ingold recalls the lavish sales conventions of Atwater Kent, one including even a three-ring circus with everything from monkeys to elephants staged in the ballroom of the Atlantic City Ambassador Hotel. "Greatest of these radio sales years was probably 1928, and in the early summer convention of that year sales of more than 700,000 sets were booked, together with speakers, furniture and other items, for a total volume of something under $30,000,000."

Mr. Ingold's own innovation in the industry was based on his engineering knowledge as well as on his salesman's ability. He was the first to set up a complete sales and service operation for radio. Mr. Ingold's son Jack has described this in a letter:

> The first radios involved A batteries, B and C batteries, separate speakers, and circuits or wiring which required knowledge beyond that in stores of that day. Only a man with training could make installations; few could make a repair. Sensing that his firm's peculiar know-how opened a sales possibility, Dad did what was new in the field. He engineered and set up a complete radio laboratory, test center and radio service school, brought in men from everywhere, and turned them out as sales *and service* personnel. This was the first set-up of its kind in the mid-twenties. The result: stores now had men who could sell and service a product rapidly replacing the phonograph, and to Dad it meant the finest selling contacts possible. His place was a technical center in a new field — it prospered. Sales followed engineering, about 104,000 sets. He retired in 1931.

A photograph of Ingold's radio service unit, dating from about 1924, appears on the facing page.

Mr. Ingold's successful combination of sales and service in the radio industry was repeated when, in the midst of the depression, he was persuaded to take over a Chevrolet dealership in San Francisco — the start of an even more innovative and successful career in salesmanship.

With a business life revolving around the broadcasting and automotive industries, Ernest Ingold is a citizen of the twentieth century. Some social critics state that persons can live in our society only by stepping on other people. Others contend that mankind exploits the environment and other men. It is possible to measure Ernest Ingold's career in terms of the noise pollution caused by the Atwater Kent radios that he sold and the smog precipitated by the thousands of Chevrolets purchased by residents of the San Francisco Bay area. The ecologically-minded accountant may

Ingold radio service unit, San Francisco, c. 1924.

choose this method, but Ingold's ecosystem is larger. Communication, transportation, enjoyment, recreation, and the "quality" of living for thousands of his contemporaries have been affected by his salesmanship. Mr. Ingold's business life, starting in his father's store and including student entrepreneurship at the University of Illinois, broadcasting, automobiles, real estate, and finance, reflects a wide range of concerns spread over the past seventy years, with all the concomitant changes in both technology and social values. It is this tremendous diversity that Mr. Ingold's career challenges us to understand. American scholars have not had extensive experience or conspicuous success in studying twentieth-century men. The extent of their success will be based on the availability of evidence. Letters, newspaper accounts, student records from the University, and statements by associates will all be needed to understand Mr. Ingold's career.

In the final analysis, it is not the value or the number of library books, archives, buildings, or faculty that justifies our investment in higher education. The best measure is rather the difference that a university education makes in the lives of individuals like Ernest Ingold. The public financial support of the University of Illinois more than doubled between 1901 and 1907. Among the direct beneficiaries of this "investment" by the State of Illinois were Ernest Ingold and Avery Brundage of the Class of 1909 and Herman Krannert of the Class of 1912. Both society and individuals must give in order to receive.

MAYNARD BRICHFORD

A Check List of the Books Given to the University of Illinois Library by Ernest Ingold

In compiling as comprehensive a list as possible of all Ernest Ingold's contributions to the University of Illinois Library, I have been impressed by the extent of his support and by his personal vigor and productivity. I have caught glimpses of Ernest Ingold as a twelve year old boy who wins a blue ribbon in a professional art contest, as a student working through college and graduating $7,000 richer in 1909, as a young man who owns a handkerchief company, and as a man who becomes a financial, political, and personal success. That he diverted some of his energy and money towards the Library of his alma mater shows him to be also a man of substantial generosity.

Many of the books in the accompanying list have come from Mr. Ingold's personal library. J. O. Westwood's *Butterflies of Great Britain* was a prize won by his father. The list includes a miniature Bible printed on exceptionally thin, fine paper presented to Ernest by his wife. The Bret Harte collection was assembled piece by piece for his own enjoyment.

As the list grew and grew it became obvious that it would never be inclusive. The Spielmann Collection, for example, which is housed in the Rare Book Room and contains all the working materials used by Marion Harry Spielmann to write his book about Shakespeare portraiture, will never be cataloged piece by piece. The collection contains letters between Spielmann and many other persons, numerous newspaper clippings with notes, many annotated photographs of portraits, memorabilia dealing with celebrations and recognitions of Shakespeare, and proofsheets of Spielmann's books.

This check list contains all the most significant materials purchased by Mr. Ingold, but it should not be considered comprehensive. Among many items not included in this list are an oil painting of Milton, playbills of Shakespeare performances, photographs, various issues of newspapers, journals, and periodicals, many smaller pamphlets, and some books. This check list includes a few items to which Mr. Ingold contributed substantially, such as the Eliot Indian Bible. Another example of a

fine item supported by Ernest Ingold is *Mr. Macready Produces As You Like It* (Beta Phi Mu Chapbook). This title was listed in the December 7th, 1963 issue of the *Saturday Review* under the heading "The Pick of St. Nick: A Check List." The list also includes the Ernest Ingold papers housed in the University Archives and two catalogs of exhibitions highlighting Mr. Ingold's gifts to the Library.

The check list is divided into four main areas: Shakespeare and Shakespeareana, American Literature, Bohemian Club items, and Miscellanea. In the first section, Shakespeare's works are listed alphabetically under keywork in chronological order. Biographies of Shakespeare, critical works, and other items concerning Shakespeare follow. The American literature listing is alphabetical, allowing the works of three major American authors — Samuel Clemens, Bret Harte, and Eugene O'Neill — to form their own obvious groupings. The Bohemian Club items consist mainly of the Grove Plays. As the plays are listed chronologically at the end of recent volumes, they are here being handled alphabetically. A list of other Bohemian Club items follows the plays.

All the remaining items are put into one section. Do not be misled by Miscellanea, however, as this is where you will find the Eliot Indian Bible, the copy of *Thomas Gataker's Certaine Sermons* that contains the endpaper with a handwritten list noting Shakespeare's *Love's Labor's Won,* and other delightful surprises.

Barbara E. R. Loomis

Shakespeare

Anthony and Cleopatra. Edited by Capell and arranged by Garrich. London, printed for J. R. Tonson, 1758.

The Tragedie of Anthony and Cleopatra. [Hammersmith, Doves Press, 1912]

As You Like It. Prompt books. W. C. Macready's personal preparation book, 1842; and W. C. Macready's 1842 prompt book.

Mr. Macready Produces As You Like It; a prompt-book study [by] Charles H. Shattuck. (Beta Phi Mu. Chapbook no. 5/6) [Urbana, Ill.] Beta Phi Mu, 1962.

As You Like It. London, printed for J. Tonson, 1734.

As Jiemme It Lije Meie, In Blijspul. Translated by R. Posthumus. Dockum, D. Meindersma, 1842.

Comedies. The text of the Oxford edition prepared by W. J. Craig. London, Oxford University Press, [1935]

Comedies, Histories, & Tragedies. Published according to the true originall copies. London, Printed by Isaac Iaggard, and Edward Blount, 1623.

Comedies, Histories, & Tragedies. The second impression. London, Thos. Cotes, for Robert Allot, 1632.

Comedies, Histories, and Tragedies. London, Printed by Tho. Cotes, for Iohn Smethwick, 1632.

Comedies, Histories, & Tragedies. The third impression. And unto this impression is added seven playes, never before printed in folio. London, Printed for Philip Chetwinde, 1664.

Comedies, Histories, & Tragedies. The fourth edition. London, Printed for H. Herringman, E. Brewster and R. Bentley, 1685.

Comedies, Histories, and Tragedies. With an introduction [by Edward Capell]. London, Printed by D. Leach for J. and R. Tonson [1767-68] 10 v.

Comedies, Histories, & Tragedies. Prepared by Helge Kökeritz. New Haven, Yale University Press, 1954.

The Tragedy of Coriolanvs. [Hammersmith, Doves Press, 1914]

Cymbeline. Prompt book. J. Megget's prompt book, 1803.

The Tragedie of Cymbeline. (The Players' Shakespeare) London [E. Benn; printed at the Shakespeare Head Press, Stratford-upon-Avon] 1923.

Dictionary of Shakespearian Quotations. New York, Hurst, 1884.

The Dramatick Writings. London, Printed for J. Bell, 1788. 20 v.

Der Dreikönigsabend; Oder, Was Ihr Wollt. Translated by August Wilhelm von Schlegel. (Museum. Sammlung Litterarischer Meisterwerke, 330) Elberfeld, E. Lolls Nachfolger [188-]

An Evening with Shakespeare. Arranged by T. Maskell Hardy. (Lamb Shakespeare for the Young) London, Chatto & Windus, 1908.

A Most Pleasaunt and Excellent Conceited Comedie, of Syr Iohn Falstaffe, and the Merrie Wiues of Windsor. London, Printed by T. C. for A. Iohnson, 1602. [Photocopy of the original in the Huntington Library]

A Most Pleasant and Excellent Conceited Comedy, of Sir Iohn Falstaffe, and the Merry Vviues of VVindsor. [London] Printed for A. Johnson, 1619.

The Life and Death of Sir John Falstaff. London, J. M. Dent, 1923.

Gems from the Loves of the Heros and Heroines of Wm. Shakespeare. San Francisco, J. Winterburn, 1884.

Hamlet. Prompt books. W. C. Macready's 1842 prompt book; James E. Kirkwood's prompt books, Rochester, N.Y., 1870's; and Lawrence Barrett's prompt book, 1875.

Hamlet, and As You Like It. London, J. Murray, 1819.

Hamlet. (French's Standard Drama, No. 18) New York, S. French [185-]

The Tragedie of Hamlet, Prince of Denmarke. London, Printed by L. Booth, 1864.

The Tragicall Historie of Hamlet, Prince of Denmarke. London, N. Trübner, 1869.

Hamlet. Acting edition. London, Printed at the Chiswick Press, 1875.

Hamlet. Versión Castellana de Jaime Clark. (His Obras) Madrid, Medina y Navarro [1876?]

Hamlet. As arranged by Henry Irving. London, Printed at the Chiswick Press, 1878.

Hamlet. (National Phonographic Library) London, I. Pitman, 1892.

Hamlet Unveiled. By Rentala Venkata Subba Rau. Madras, Rentala House, 1909.

The Tragedie of Hamlet Prince of Denmarke. Weimar, Printed by Count H. Kessler at the Cranach Press, 1930.

Shakespeare's Hamlet (Huntington Library Publications) Cambridge, Mass., Harvard University Press, 1931.

Shakespeare's Hamlet. Facsimile from the Huntington Library. (Huntington Library Publications) San Marino, Calif., 1938.

The Handy-volume Shakespeare. London, Bradbury, Agnew [188-] 13 v.

The History of Henrie the Fovrth; with the Battell at Shrewsburie betweene the King and Lord Henry Percy, Surnamed Henrie Hotspur of the North. London, Printed by P. S. for A. Wise, 1598. [Photocopy of the original in the Huntington Library]

The History of Henrie the Fovrth; with the Battell at Shrewsburie, betweene the King and Lord Henry Percy, Surnamed Henry Hotspur of the North. London, Printed by S. S. for A. VVise, 1599. [Photocopy of the original in the Huntington Library]

The Second Part of Henry IV. Containing his Death: and the Coronation of King Henry V. London, 1734.

The Cronicle History of Henry the Fift, with His Battell fought at Agin Court in France. London, Printed by T. Creede, for T. Millington, 1600. [Photocopy of the original in the Huntington Library]

The Life of Henry V. [London] J. Tonson, 1734.

The First Part of Henry the Sixth. [London] J. Tonson, 1735.

King Henry the Eighth. London, Printed for T. N. Longman and O. Rees, 1804.

Shakespeare's Historical Play of King Henry the Eighth. London, J. K. Chapman [1860?]

Histories and Poems. The Oxford edition prepared by W. J. Craig. London, Oxford University Press, [1936]

An Introduction to Shakespeare's 8 Plays, Selected Sonnets. Edited by Hardin Craig. (Key editions) Chicago, Scott, Foresman [1952]

Julius Caesar. Prompt books. W. C. Macready's prompt book of 1843; and James E. Kirkwood's prompt book, Rochester, N.Y., 1870's.

Julius Caesar. London, Printed by H. H. Jun. for Hen. Heringman and R. Bentley and sold by Joseph Knight and Francis Saunders, 1684.

Julius Caesar. London, Printed by H. H. Jun. for Hen Herringman and R. Bentley and sold by Joseph Knight and Francis Saunders [1685?]

Julius Caesar. London, Printed by H. H. Jun' for Hen. Herringman and R. Bentley and sold by Joseph Knight and Francis Saunders [169-?]

THE TRAGEDIE

OF IVLIVS CÆSAR.

BY WILLIAM SHAKESPEARE.

PICTVRES DESIGNED AND CVT BY

MARY GRABHORN.

SAN FRANCISCO · THE GRABHORN PRESS.

MCMLIV.

The Tragedie of Julius Caesar. (The Player's Shakespeare) London [E. Benn], 1925.

The Tragedie of Julius Caesar. San Francisco, Grabhorn Press, 1954.

King John. Prompt books. W. C. Macready's personal preparation book, 1842; W. C. Macready's 1842 prompt book; W. R. Blake's prompt book; and Robert Hamilton's prompt book, Liverpool, 1835.

King Lear. Prompt books. J. W. Wallack's prompt book of 1849; Charles Kean's 1858 prompt book; E. L. Davenport's prompt book; James Kirkwood's prompt book; and anonymous English prompt book of ca. 1830's.

True Chronicle Historie of the Life and Death of King Lear and His Three Daughters. London, Printed for N. Butter, 1608. [Photocopy of the original in the Huntington Library]

True Chronicle History of the Life and Death of King Lear, and His Three Daughters. London, Printed by J. Bell, 1655.

The History of King Lear Acted at the Queen's Theatre. By N. Tate. London, Printed for R. Bentley, and M. Magnes, 1689.

King Lear. (Dramatic works of William Shakespeare, v. 7) [Boston, Phillips, Samson, 1854?]

The Tragedy of King Lear. East Aurora, N.Y., Roycroft Shop, 1904.

The Light of Shakespeare. By Clare Langton. London, E. Strock, 1897.

A Pleasant Conceited Comedie called, Loues Labors Lost. London, Imprinted by W. W. for C. Burby, 1598. [Photocopy of the original in the Huntington Library]

Love's Labour's Lost. A New Variorum Edition of Shakespeare, edited by Horace Howard Furness. Philadelphia, J. B. Lippincott, 1910.

Love's Labour's Lost. Edited by Richard David. (The Arden Shakespeare) London, Methuen, 1951.

Shakespeare's Lucrece. Halle, Ehrhardt Karras, 1899.

Macbeth. Prompt books. James E. Kirkwood's prompt books, Rochester, N.Y., 1870's.

Macbeth. London, Printed for P. Chetwin, 1674.

Macbeth. London, Printed for H. Herringman, and are to be sold by Jos. Knight and Fra. Saunders, 1687.

Macbeth. A New Variorum Edition, edited by Horace Howard Furness. Philadelphia, J. B. Lippincott, 1878.

The Merchant of Venice. Prompt books. W. C. Macready's 1841 prompt book; E. H. Sothern and Julia Marlowe's production, 1906; James E. Kirkwood's prompt book, Rochester, N.Y., 1870's; and Henry Irving's prompt book, 1897.

The Most Excellent Historie of the Merchant of Venice. London, Printed by I. R. for T. Heyes, 1600. [Photocopy of the original in the Huntington Library]

The Excellent History of the Merchant of Venice. [London] Printed by J. Roberts, 1600 [i.e. W. Jaggard for T. Pavier, 1619]

Shakespeare's Comedy of the Merchant of Venice. Illustrations by Sir James D. Linton. New York, Hodder & Stoughton [19--]

The Merchant of Venice. (The Players' Shakespeare) London, [E. Benn; printed at the Shakespeare Head Press, Stratford-upon-Avon] 1923.

The Merchant of Venice. Edited by William Lyon Phelps. (The Yale Shakespeare, v. 24) New Haven, Yale University Press, 1957.

A Midsommer Nights Dreame. London, Imprinted for T. Fisher, 1600. [Photocopy of the original in the Huntington Library]

A Midsummer-night's Dream. Silhouettes by P. Konewka. Engraved by A. Vogel. London, Longmans, Green, 1868.

Shakespeare's Comedy of A Midsummer-night's Dream. London, Constable, 1914.

A Midsommer Nights Dream. (The Players' Shakespeare) London [E. Benn; printed at the Shakespeare Head Press, Stratford-upon-Avon] 1924.

Much Ado about Nothing. Prompt book. W. C. Macready's prompt book of 1843.

Much Adoe about Nothing. London, Printed by V. S. for A. Wise, 1600. [Photocopy of the original in the Huntington Library]

Much Ado about Nothing. London, Printed at the Chiswick Press, 1883.

The Original Order of Shakespeare's Sonnets, by Denys Bray. London, Methuen [1925]

Othello. Prompt book. W. C. Macready's prompt book of 1842.

The Tragoedy of Othello, the Moore of Venice. London, Printed by N. O. for T. Walkley, 1622. [Photocopy of the original in the Huntington Library]

Othello, the Moor of Venice. London, Printed for R. Wellington, 1705.

The Late, and Much Admired Play, Called Pericles, Prince of Tyre. London, Printed by T. Cotes, 1635.

Perlen aus Shakespeare. Translated by Schlegel and Tieck. Frankfurt am Main, H. Zimmer, 1848.

[Six Plays. London, The Shakespeare Press, W. Bulmer, 179?] 6 v.

The Plays. London, Printed for J. Johnson, 1803. 9 v.

Plays. London, J. Nichols & Son, 1811. 8 v.

Plays. (Pickering Diamond Classics) London, William Pickering, 1825. 9 v.

Plays. London, Printed for Longman, 1856. 8 v.

Poems. London, Printed by Thos. Coates, and are to be sold by Iohn Benson, 1640.

The Poems. London, Pickering, 1832.

The Poems, edited by F. S. Ellis. Hammersmith, Kelmscott Press; sold by Reeves & Turner, London, 1893.

The Tragedie of King Richard the Second. London, Printed by V. Simmes for A. Wise, 1597. [Photocopy of the original in the Huntington Library.]

The Life and Death of King Richard the Second. London, Printed by Iohn Norton, 1634.

Richard der Zweyte. Prag, W. Gerle, 1777.

Richard the Third. Prompt book. Charles Kean's prompt book of 1854.

The Tragedy of King Richard the Third. London, Printed by V. Sims, for A. Wise, 1597. [Photocopy of the original in the Huntington Library]

The Tragedy of King Richard the Third. London, Printed by Iohn Norton, 1634.

Shakespeare's Historical Tragedy, King Richard III. London, A. Stewart [188-?]

The Tragedy of Richard the Third. [San Francisco] The Grabhorn Press, 1953.

An Excellent Conceited Tragedie Romeo and Iuliet. London, Printed by I. Danter, 1597. [Photocopy of the original in the Huntington Library.]

The Most Excellent and Lamentable Tragedie of Romeo and Juliet. Newly corrected, augmented, and amended. London, Printed by R. Young for J. Smethwicke, 1637.

Romeo and Juliet. (Shakespeare-Quarto Facsimiles, no. 25) London, C. Praetorius, 1886.

Romeo & Juliet. London, Nassau Press, 1895. Bound with author's Hamlet [London, 1897], Macbeth [London, 1898], and Othello [London, 1902]

The Seven Ages of Man. London, J. Van Voorst, 1848.

The Seven Ages of Man. The artists' edition. Philadelphia, J. B. Lippincott, 1885.

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American Dramatists Series

THIRST

And Other One Act Plays by

EUGENE G. O'NEILL

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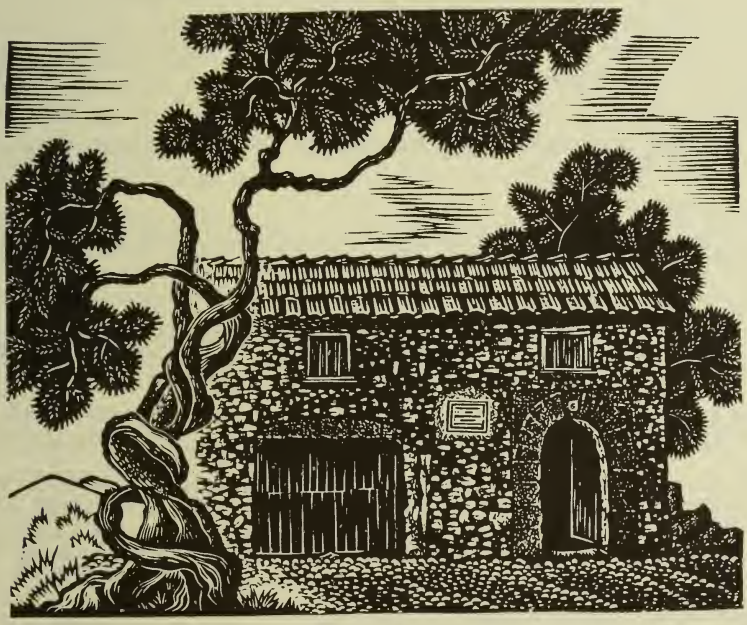
the house in mallorca

by ernest ingold



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Rowley, William, 1585?-1642?
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Thackeray, William Makepeace, 1811-1863.
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A Handefull of Pleasant Delites

The Elizabethans knew the delights of collections and knew how even the most miscellaneous piece contributed toward making a whole. This section of *Non Solus,* its title taken from Clement Robinson's 1584 miscellany of poetry, is devoted to some notes about activities serving to advance the Friends' central desire for a strong University Library.

The Eliot Indian Bible

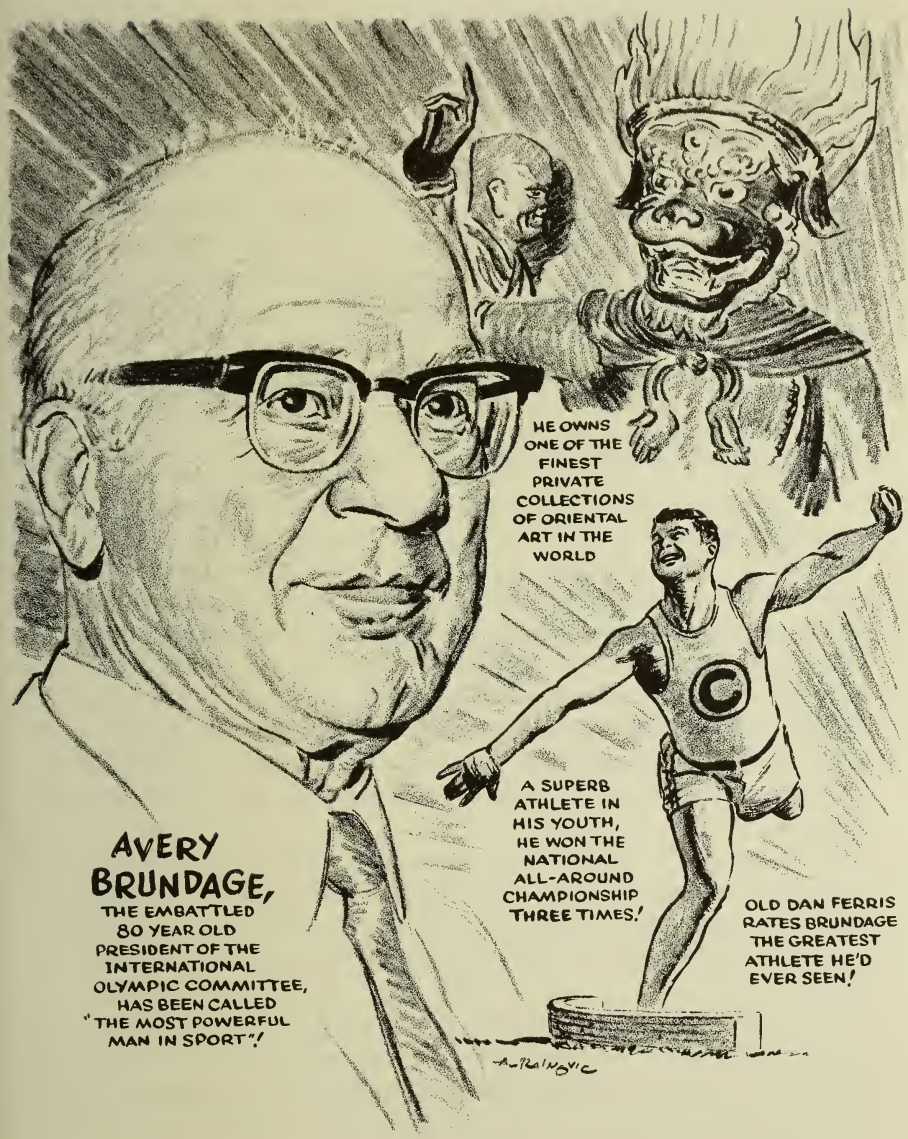
Friends will be interested to know that $3,325 has been especially subscribed for the Eliot Indian Bible, designated as the five-millionth volume acquired by the University Library. The final payment has now been made with money from the Friends, donations, and other non-state funds. Mr. Ernest Ingold has contributed generously and has also shown his usual interest in making sure the public is aware of the Library's collections. The story of the acquisition of the Bible was covered by the local newspapers and by various library periodicals, and the March 1975 *Illinois Alumni News* carried a feature story along with a picture of the book. The Bible is now in the Rare Book Room, but Friends in the Chicago area who have never seen this historically important volume will be able to do so when it is shown as a part of the American Library Association's Bicentennial Exhibit to be held in the Chicago Public Library during July 1976.

This request to exhibit the Bible brought up once again the problems involved in the preservation and restoration of Library materials. The Bible, for example, should have been sent to a rare-book binder for repair of the loose and damaged contemporary cover and for cleaning of stained pages in the early signatures. The Friends Advisory Committee has agreed to devote some money to conserving the Bible and hopes to have this done before the Bicentennial Exhibit opens.

Robert W. Oram

The Avery Brundage Collection

The highlight of the 1974-75 year in the University Archives was the acquisition of the Avery Brundage Collection. President John Corbally noted that this "contribution to the excellence of the University of Illinois" placed it "in a leadership position among institutions engaged in the serious study of sports and of athletics." Five years after an initial contact, the



Cartoon of Avery Brundage, from the University of Illinois Archives.

archivist and assistant archivist trucked 173 shipping boxes from Chicago to Urbana. After processing, the archival collection consisted of 314 boxes of correspondence, subject files, speeches, articles, clippings, scrapbooks, photographs, periodicals, tapes and films relating to the International Olympic Committee and its officers, members, meetings, committees, and policies; national Olympic committees; Olympic games; regional games; the Amateur Athletic Union; the United States Olympic Committee; colleges and universities; sports federations, organizations, and publications; and the career and public statements of Avery Brundage, '09. Twenty-six boxes of decorations, awards, trophies, and posters were stored in the Rare Book Room. The collection includes 1,326 volumes relating to national athletic programs, sports, the Olympic movement and games, regional games, the International Olympic Committee, and athletic records. The book collection will be housed in a special room in the Applied Life Studies Library. Of international significance, Mr. Brundage's collection is a major resource for the study of amateur athletics and international competitive sports.

MAYNARD BRICHFORD

The John Robert Moore Defoe Collection

The Library, with assistance from Friends and Alumni, has recently acquired the books and papers of the late Dr. John Robert Moore, Distinguished Service Professor of English at Indiana University until his retirement in 1961. Professor Moore is well known for his studies relating to the eighteenth-century novelist and pamphleteer Daniel Defoe. His books include *Daniel Defoe and Modern Economic Theory, Defoe in the Pillory and Other Studies,* and *Daniel Defoe: Citizen of the World.* During his active career, Dr. Moore spent much time in establishing the Defoe canon, studies which culminated in *A Checklist of the Writings of Daniel Defoe.*

Professor Moore's library reflects his scholarly interests. The holdings now belonging to the University of Illinois Library can be divided into five groups: early editions of Defoe's writings, pamphlets and historical books of the Defoe period, antiquarian books and scholarly reference books, miscellaneous literary and historical works mainly from the seventeenth and twentieth centuries, and finally John Robert Moore's autograph notes relating to his bibliographical work.

The principal interest of the collection for the University of Illinois is the first group. The Defoe canon includes well over 500 titles. Prior to this purchase, the Defoe holdings of the Library had been considerably enhanced over the past twenty years through the acquisition of the more inclusive eighteenth-century collections, the Sherburn Collection, the Nickell Collection, and the Hutchins Collection. The Moore Collection brings us fifty new

titles by Defoe, most of them examples of his pamphlet writings, not his major works. The result is that the University Library now has one of the major Defoe Collections in the world, one that cannot be ignored by any scholar with an interest in either Defoe or his times.

ROBERT W. ROGERS

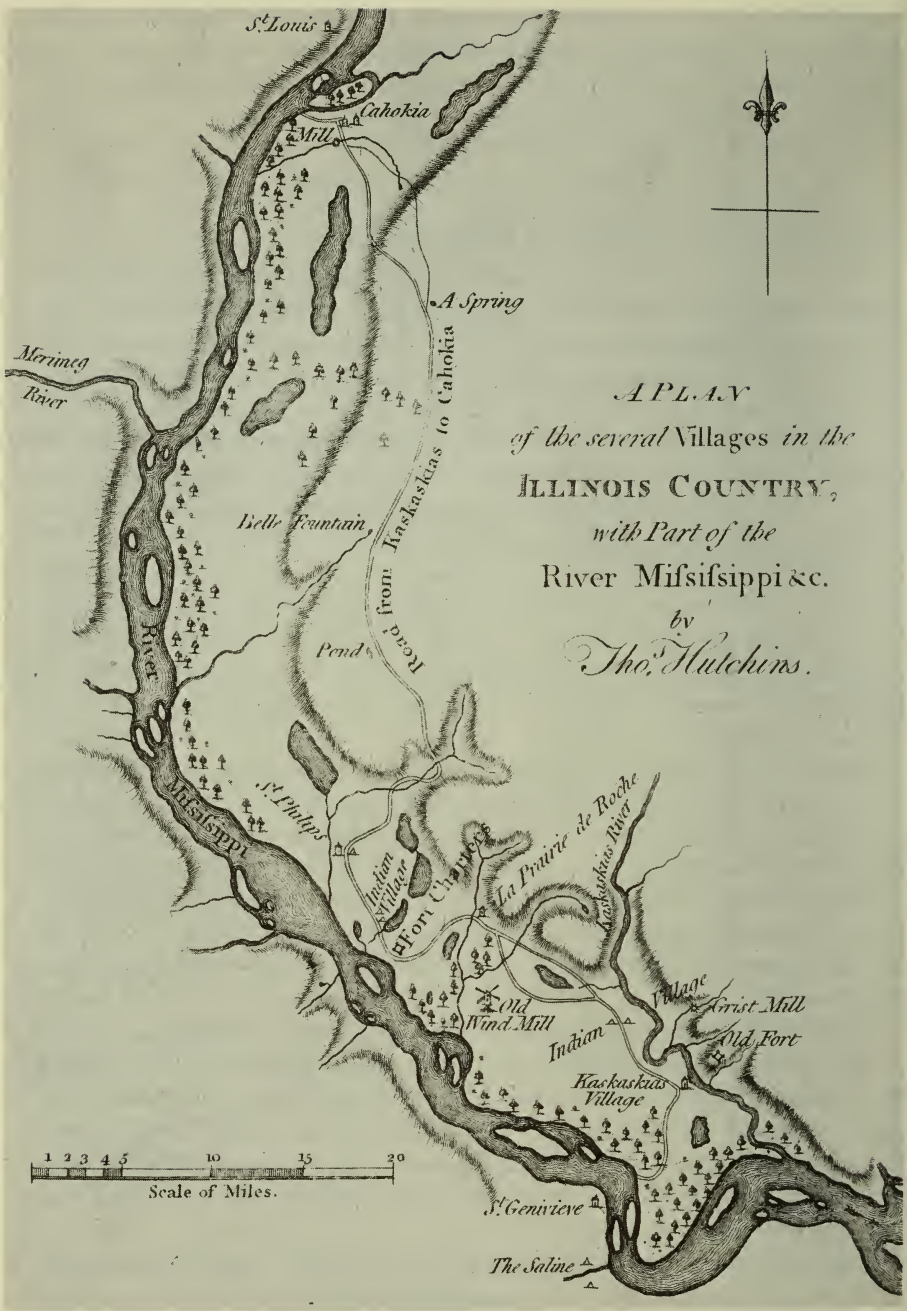
Thomas Hutchins — Geographer, Soldier, Rebel

Thomas Hutchins, as geographer, surveyor, and scholar, was a man of unique talents and significance to the settlement of the Old Northwest. He was born in Monmouth, New Jersey in 1730, served in the French and Indian War and Pontiac's Rebellion, and became one of the few Americans to receive the King's commission, which he held for over twenty years, as an officer in the regular British army. In 1766, Hutchins was ordered to accompany an expedition down the Ohio and Mississippi rivers; his "Courses of the Ohio," made on this trip, constitutes the first hydrographic survey of that river. A traveling companion for the portion of the trip to the Illinois Country was George Morgan, junior member of the trading firm of Baynton, Wharton, and Morgan, who sought to establish a fur trading post at Kaskaskia. It was on this trip that their long friendship began. One result of their friendship is that the Illinois Historical Survey Library at the University of Illinois has a number of Hutchins' letters and documents among its George Morgan Collection.

Hutchins returned to the Illinois Country in 1768 and became involved in a lengthy dispute between George Morgan and John Wilkins, British Commandant of the Illinois Country. Of the documents from this period in the Survey Library, the most important is a draft of a letter by Hutchins in which he related his meeting with General Gage, Commander of the British Army in America, and described Gage's reaction against Wilkins. The result of the dispute was the virtually forced resignation of Wilkins from the King's service.

From 1772 to 1777, Hutchins served in the Southern Department mainly at Pensacola in West Florida. In 1778, he traveled to London to publish his *Topographical Description of Virginia, Pennsylvania, Maryland, and North Carolina.* At that time he was offered the rank of major in a new British regiment. His refusal, on the grounds that he did not wish to bear arms against his countrymen, was followed in a few weeks by his arrest and brief imprisonment for treason.

Upon obtaining his release, he joined Benjamin Franklin in Paris and after several months returned to America with Franklin's letter of introduction to the Congress. In America, he joined General Green's army in the South and, on May 4, 1781, received an appointment as "Geographer to



From Thomas Hutchins' *Topographical Description of Virginia, Pennsylvania, Maryland, and North Carolina* (1778).

the Southern Army." Several months later, on September 8, his title was changed to "Geographer to the United States." Hutchins' manuscript commission, signed by John McKean, President of the United States of America in Congress Assembled, is in the Illinois Historical Survey Library.

Beginning in 1783, Hutchins became involved in surveying in the West. He was a member of a commission established to determine the boundary between Virginia and Pennsylvania. Later in 1787, he ran the boundary line between New York and Massachusetts. It was while he was working on the former project that he received a letter from Thomas Jefferson ostensibly inquiring about river flooding in the northwest, but actually informing Hutchins of an error he had made in estimating the amount of land watered by the Ohio River and its tributaries. This letter, which is not included in the published works of Jefferson, is in the Survey Library.

Hutchins' greatest work and his most significant contribution to America began in 1785 when the Congress commissioned him to direct the first surveying of government lands in the northwest. This surveying was a necessary preliminary to the sale of public lands. Congress required him personally to run the east-west base line. Eventually under his direction, the first four north-south range lines and a portion of the fifth were also established. The rectangular system of laying out public lands did not originate with Hutchins, but he was the first to put it into operation on a large scale.

In 1789, on his third trip for surveying the ranges, Thomas Hutchins became ill and died at Pittsburgh. He had in his lifetime traversed much of the Old Northwest and Florida. Among the rivers which he mapped were the Ohio, Muskingum, Kentucky, Wabash, Illinois, Mississippi, and Iberville. His maps and publications influenced settlement in the West and were used by other geographers and writers later. In recognition of his scientific work, he had been elected in 1772 to the American Philosophical Society.

The Hutchins' papers in the Illinois Historical Survey Library amount to about fifty items. While there are manuscripts relating to his stay in Illinois and the West before the Revolution, the majority fall in the period after his return from London. Among these are his appointment, the Jefferson letter, two letters from Josiah Harmar, Commander of the Army of the United States (1784-1789), several letters concerning surveying, and correspondence with the Treasury concerning payment for his services. The collection, while of moderate size, is a valuable asset of manuscript letters and documents in the University of Illinois Library.

Dennis F. Walle

Another Melish Map

The Map and Geography Library has recently acquired John Melish's 1822 *Map of Pennsylvania, constructed from the county surveys authorized*

by the State; and other original documents by John Melish. Engraved by B. Tanner. This large map, 130 x 192 cm., is the first edition of Melish's state map of Pennsylvania. This rare map — only the third known copy in United States libraries — is one more example of the excellent cartography produced by John Melish, one of the founders of American commercial cartography.

The map, compiled from individual county maps prepared by Melish or other surveyors, shows county and township boundaries, common and turnpike roads, manufactories, mills, furnaces and forges, mineral deposits, churches, post offices, and includes a statistical table "shewing the prominent features of each county." Regarded by many as his finest publication, The Pennsylvania Map represents the realization of one of Melish's goals: official legislative support for state maps. Although earlier state maps had received state support, few received the amount and encouragement that Pennsylvania gave to Melish. Published in the summer of 1822, Melish's Pennsylvania map served as a model for other states to emulate.

Unfortunately, because of its size and fabric mounting, the map is damaged at the folds and actually came to our library in three pieces attached by filament wrapping tape. The conservation and preservation of library materials is one of the greatest problems facing libraries today. It is impractical, if not financially impossible for individual libraries to establish and maintain their own conservation departments, and yet commercial restoration is increasingly expensive. This map shows how the problems and costs of properly maintaining a library's collection may be just as great, or even greater, than collecting the material in the first place.

David A. Cobb

The Roxburghe Club Publications

For several years the Rare Book Room has been attempting to collect the publications of the Roxburghe Club, the oldest publishing society, as well as club of bibliophiles, in the English-speaking world.

The Club was founded on June 17, 1812, when Thomas Frognall Dibdin summoned to dinner eighteen distinguished gentlemen (including some of the nobility) to commemorate an important event: the auctioning earlier that day of the only known copy of Boccaccio's *Decameron* in its 1471 edition (Venice, Valdarfer). The auction itself had started on May 18, 1812, at the residence of John Ker, third Duke of Roxburghe, who had died in 1804. According to the published catalog (which is owned by the Rare Book Room) the sale was to continue for forty-one days following May 18, Sundays excepted.

In 1839 the number of members was increased to forty, and at this figure it remains to this day. Bibliophilic enthusiasm was gradually succeeded, be-

Mary Queen of Scots, from the Roxburghe Club publication in 1904 of William Bercher's "The Nobility of Women" (c. 1559).

ginning in the 1830's, by a degree of quiescence in bookish activities and an increase of conviviality at dinners — a situation which led to the anonymous publication (in fifty-five copies, one of which is in the Rare Book Room) of *Roxburghe Revels* deriding the superficialities of the Club and of its self-constituted chronicler, Joseph Haslewood, who had died in 1834.

At one of the Club's early meetings publications were proposed, and in 1814 the first volume was presented to and published by the Club: *Certaine Bokes of Virgiles Aenaeis, turned into English Meter. By the . . . Earle of Surrey, 1557*. This was followed by the publication of at least one volume each year. It has been customary for the Club to print from thirty-two to one hundred copies of their sumptuously produced publications, with each member normally entitled to two copies free of charge. Occasionally a copy has been printed on vellum for the President. By 1971, the Club had published two hundred thirty-five works, and of these the Rare Book Room now has about one hundred sixteen titles, i.e., about 50% of the total.

The earliest Club publication owned by the University of Illinois is number 48, published in 1832: *The Ancient English Romance of William and the Werewolf,* edited from a unique copy of the text (in manuscript) at King's College Library, Cambridge. It is a typical production of the Club in that it was paid for and presented as a gift by a member, the Earl of Cawdor. It is also typical in that it is the first printing of a manuscript text. The University of Illinois copy has the name of William Bentham, Esq., in red among the names of his fellow members in black. This designation of the owner's presentation copy by printing his name in red is akin to the so-called *examplaires nominatifs* in France.

The Roxburghe Club has maintained through the years both its exclusiveness and a high level of quality in its publications. For many of the books of the last century, Bulmer, and later Nichols, was the printer. During the present century the Oxford and the Cambridge University Presses have printed most of the sumptuously produced volumes. Principal among those of recent years is a monograph which deserves much wider circulation: Graham Pollard and Albert Ehrman's *The Distribution of Books by Catalogue from the Invention of Printing to A.D. 1800, Based on Material in the Broxbourne Library* (Cambridge [Eng.] 1965). It is with such books that the Roxburghe Club maintains its long tradition of valuable texts and fine printing.

N. Frederick Nash

The Oldest Printed Text

The earliest specimen of printing in the University of Illinois Rare Book Room is also the earliest authenticated printed text in the world. It is part

of an item known collectively as *Hyakumantō darani* or "One Million Pagodas and *Dharani*," and consists of one miniature pagoda and one printed Buddhist charm or prayer called a *dharani* in Sanskrit. The copying or printing of large quantities of these *dharani* was considered an activity of great merit, and was practiced in countries in which Buddhism exercised influence, especially India, China, Korea, and Japan.

The creation of these miniature pagodas and charms, only a century after the invention of printing in China, evolved into a remarkable eighth-century Japanese enterprise which in size rivals the publication of modern best sellers. Seeking to propagate Buddhism throughout Japan, Empress Shōtoku, during her second reign from 764-770 A.D., ordered the preparation of one million three-story wooden pagodas in whose hollow centers were inserted one rolled-up, printed *dharani*. The pagodas were turned on a lathe and the charms were printed, according to most bibliographic scholars, from copper plates. The pagodas and the enclosed *dharani* were distributed in 770 among the ten leading Buddhist temples of the period. In the intervening twelve centuries, the pagodas and *dharani* in nine of the ten temples have all been lost or destroyed, leaving some 43,000 pagodas and over 1,700 printed charms at Hōryūji temple in Nara. Since the Meiji period (1868-1912), the Hōryūji temple has given specimens of its *Hyakumantō darani* to individuals and families in acknowledgement of donations and service to the temple.

The text of the *dharani* is written in Chinese characters used phonetically to represent the sounds of the original Sanskrit text. Four *dharani* taken from the *Muku Jōkōkyō* sutra were used for the printed charms. The *dharani* held in the Rare Book Room, called *Jishin'in darani,* contains 147 characters of text and is printed on a paper strip 5.5 cm. wide and 45 cm. long. The wooden pagoda has a base diameter of 10 cm. and is 21 cm. tall. Together they represent an important event in the history of printing and a prized acquisition of the Rare Book Room.

Robert G. Sewell

Five Years of the Gutenberg Galaxy

It is always nice to be reminded that the University of Illinois has a great research library; and it is also good to learn about some of the research that it has fostered. Working from this premise, N. Frederick Nash of the Rare Book Room and Terence Crowley, then of the Graduate School of Library Science, joined with the present contributor to organize a series of informal gatherings for purposes of bibliophilic congeniality. While the group attracted a small but devoted following almost at once, finding a name took several years. "Bookish types," used at first, was obviously intended to inspire a better name. "Gutenberg Galaxy" pays tribute to the founder of

printing; and, by reminding us that some people now think the book is dead, it reaffirms our faith that the divine forces are on our side after all. (Its seemingly infinite opportunities for astronomical puns will perhaps also not go unnoticed.) The group has convened several times each year, late in the afternoon, with dogged seriousness, to hear about how books are being collected, written, printed, and used at Illinois. Thanks to Library Science students, tyronic hand-printed notices now announce the events; and thanks to the Library Friends and the Rare Book Room staff, light refreshments now customarily are served before the meetings. The list of stellar events for the first five years is as follows:

October 7, 1970. Informal organizational meeting (with special observation of the birthday of Thomas J. Wise).

November 10, 1970. Informal discussion of recent rare books acquired by the Library.

December 14, 1970. Harris Francis Fletcher (English), on the Milton collection and related subjects.

February 23, 1971. Kim Mercker (Center for Advanced Study), on modern fine printing, with a visit to his press.

April 21, 1971. George White (Geology), on sources for the history of geology.

May 19, 1971. Robert B. Downs (Library), on the rare books and special collections at Illinois.

October 25, 1971. A. Doyle Moore (Art), on printing concrete poetry.

November 16, 1971. Frank O. Williams (University of Illinois Press), a tour of the Press.

March 13, 1972. John Flanagan (English), on American humor and the Meine Collection.

February 14, 1972. Henri Stegemeier (German), on early emblem books.

May 24, 1972. Andrew Robison (Philosophy), "Piranesi and the Art of Printed Architecture."

October 31, 1972. Marcus Selden Goldman (English), "The Book Hunter in Paris."

January 10, 1973. Barbara Bowen (French), on P. G. Wodehouse.

April 26, 1973. T. W. Baldwin (English), on the Shakespeare collection and related subjects.

May 16, 1973. Kenneth Nebenzahl (Antiquarian bookseller), on the history of the Chicago book trade.

November 7, 1973. Ian Willison (British Museum), on the *New Cambridge Bibliography of English Literature,* Vol. IV (1900-1950).

December 4, 1973. P. M. Mitchell (Germanic Languages), "Danish Christmas and Jubilee Books."

March 26, 1974. J. R. Harlan (Agronomy), "New Uses for Old Herbals."

November 14, 1974. George Hendrick (English), "Dr. Samuel Arthur Jones, Thoreauvian."

March 10, 1975. Joe W. Kraus (Director of Libraries, Illinois State University), "Way and Williams, Chicago Literary Publishers, 1895-1898."

April 21, 1975. Nicholas Temperley (Music) and D. W. Krummel (Library Science), on the musical charms and bibliographical curiosities of Sternhold and Hopkins.

D. W. Krummel

A Handefull of Hopes

The benefactions of Ernest Ingold have contributed significantly to the University of Illinois Library, as this issue of *Non Solus* demonstrates. Such gifts make the difference between a large collection and a great research library. Maintaining this difference is all the harder in a time of declining budgets and inflation, in spite of the gratifying level of support we have received from the state and the University. The future greatness of the Library depends on the development of its research collections and its facilities for service. The Library Friends Advisory Committee, working with the University of Illinois Foundation, considers these objectives for development as particularly appropriate for private support.

A separate building for the treasures of the Library. A new building would serve our Rare Book Room, the University Archives, the Illinois Historical Survey Library, and other special collections such as those in maps, microforms, and newspapers. It would provide for all these collections what is now only partially available in the Rare Book Room — a controlled environment for the protection of our rarest and most valuable materials, adequate study and research space, and facilities for conservation, exhibitions, and receptions.

Collection development. A number of well-established collections have continuing and pressing needs. For instance, there has been a heavy call recently for modern English and American literature. Our several outstanding area study programs have lost their federal funding. The further development of the Illinois Historical Survey Library collections is highly desirable. Excellent opportunities in several areas of music would support important research. Our commitments to the Rare Book Room collections of Milton, Proust, H. G. Wells, and Carl Sandburg need to be maintained. The same may in fact be said of many other areas, of which bibliography and library science, cinema studies, early schoolbooks, emblem books, and the history of science (geology in particular) are a few.

Publications. A subsidy of various scholarly editions and bibliographical lists would serve the laudable and much needed purpose of making our resources better known. New subsidies to supplement or complement an existing endowment, the Robert B. Downs Publication Fund, could very usefully be devoted either to the costs of staff assignment or to publication expenses, or to both.

A program for the conservation of deteriorating materials. Some of our collection is in bad condition. Our general stacks provide overheated storage

conditions; and like most libraries, we find that much of our collection is on deteriorating paper and is badly bound for the heavy use it receives. An extensive program of preservation is needed.

The archives and manuscripts program. While the major needs of the archives and manuscripts program fall within the categories of a building, conservation, and publications, the program needs as well funds to support staff work. New programs at Illinois in records appraisal, microphotography, information retrieval, and research counseling have brought a rapid increase in responsibilities, yet there has been no increase in the University Archives staff since the program began in 1963. The lack of funds for field work and the preparation of grant requests further limits the development of the comprehensive archives and manuscripts program found at major research centers. Timely grants and the effective use of student labor have enabled the University of Illinois to remain within view of the leaders, but the future requires that private funding for staff support and research which will make continued excellence possible.

The University of Illinois Library Friends, through their regular and generous contributions, have already helped in some of these areas. Their activities testify to the continuing encouragement given our Library, and to the gratitude with which major benefactions will be received.

Financial Statement of the University of Illinois Library Friends

1 October 1974 – 30 September 1975

Income

28	Sponsors	$2,800.00
18	Subscribing Members	900.00
264	Contributing Members	6,600.00
	Additional gifts	2,915.12
		$13,215.12
	Balance from 1973-74	7,539.23
	Total	$20,754.35

Expenditures

Membership perquisites: printing, mailing, receptions, miscellaneous	$2,893.75
Membership development: printing, mailing, miscellaneous	2,677.20
Library materials acquired	5,850.00
Total	$11,420.95

Balance $9,333.40

NOTE: The 1974-75 balance is encumbered for 1975-76 expenditures as follows:

Conservation	$2,000.00
Library materials	3,000.00
Gifts with designated purposes	1,573.00
Total	$6,573.00

Contributors

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JAMES J. SCANLON, Assistant Professor of English, has written on Renaissance drama and poetry. His recent articles consider the tragedies and histories of Shakespeare and the poetry of Spenser and Sidney. His particular interest is the relationship of biblical typology to Renaissance literature.

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Membership information: The University of Illinois Library Friends invites membership contributions in the following categories: Contributing members, $25; Subscribing members, $50; Sponsors, $100; Patrons, $500; and Benefactors, $1,000. These tax deductible contributions will be used to strengthen the University of Illinois Library at Urbana-Champaign. Checks should be made payable to the University of Illinois Foundation, 224 Illini Union, Urbana, Illinois 61801.

Subscription information: Copies of *Non Solus* are sent to all members of the University of Illinois Library Friends. Individuals who are not Friends may purchase copies for $5. Libraries and other institutions that wish to receive the annual issue of *Non Solus* and other publications sponsored by the Friends may subscribe for $10 yearly. Individual orders and subscription requests should be addressed to *Non Solus,* the Publication Office of the University of Illinois Graduate School of Library Science, 249 Armory, Champaign, Illinois 61820. *Non Solus* is identified by ISSN 0094-8977. All editorial correspondence should be addressed to Scott Bennett, 346 Library, University of Illinois, Urbana, Illinois 61801.

Lib. Science
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no. 4

NON SOLUS

The Library of the
NOV 1 1977
University of Illinois

The Library of the
NOV 1 1977
University of Illinois

. 4 ~ UNIVERSITY OF ILLINOIS LIBRARY FRIENDS

Our cover pictures a terra cotta panel reproduced from a c. 1900 catalog of the Indianapolis Terra Cotta Company. This catalog is part of an extensive file of now scarce trade literature in the George P. Stauduhar Collection, the subject of Charles B. Elston's essay in this issue of *Non Solus*.

Our title page incorporates the device and motto of the Elzevier family, one of twenty-seven such printer's devices rendered in stained glass around the reference room of the University of Illinois Library. Louis Elzevier was born in Louvain in 1540 and established his press in the Dutch university town of Leyden, where he brought out his first book in 1592. After his death in 1617 his five sons and their heirs continued their work in various Dutch cities for nearly a century. During one of the dark periods in the history of printing, the Elzeviers stand out for their scholarship as well as for the quality of their workmanship. Several hundred books from the Elzevier presses are now in the University of Illinois Library.

Scott Bennett is editor of *Non Solus* and acknowledges with gratitude the help of Barbara Bowen, Maynard Brichford, Herbert Kellman, D. W. Krummel, N. Frederick Nash, R. W. Oram, Larry Slanker, and the University of Illinois Foundation.

NON SOLUS

No. 4 1977

A PUBLICATION OF THE

University of Illinois Library Friends

AT URBANA-CHAMPAIGN

Foreword

A library as large as the University of Illinois Library must respond to a great variety of people. One way of doing this is to create special service units, the thirty-nine departmental libraries that make up the library system on the Urbana campus. These departmental libraries may serve quite specific clienteles, as does the Institute for Labor and Industrial Relations Library, or serve large and heterogeneous sets of needs, as does the Undergraduate Library. The departmental libraries are usually tied to specific academic disciplines, ranging from the Agriculture Library through the Communications, the History, and the Modern Language libraries to the Veterinary Medicine Library.

These departmental libraries are not boxes on an organizational chart. They are, rather, the place where some of the most exciting and fruitful interactions among faculty and students, librarians, and library material take place. They are at the heart of the universe of knowledge that binds us all together. This issue of *Non Solus* presents a sampling of the activity of the departmental libraries. And because what happens in them is so various, the editor has given himself wide latitude in commissioning the essays that follow. The Musicological Archives is, strictly speaking, no library at all but a research unit that depends altogether on the materials of the Music Library; the Undergraduate Library is "departmental" not because it serves any one academic discipline but because it addresses the educational needs of undergraduates in a special way; and the last essay describes a library that does not exist yet, except in our hopes. The essays describe a variety of interests and some of the many research, teaching, and collection development concerns that center in the departmental libraries. Different as these essays are, they all capture the excitement, sense of discovery, and the pleasure that working in a great library gives.

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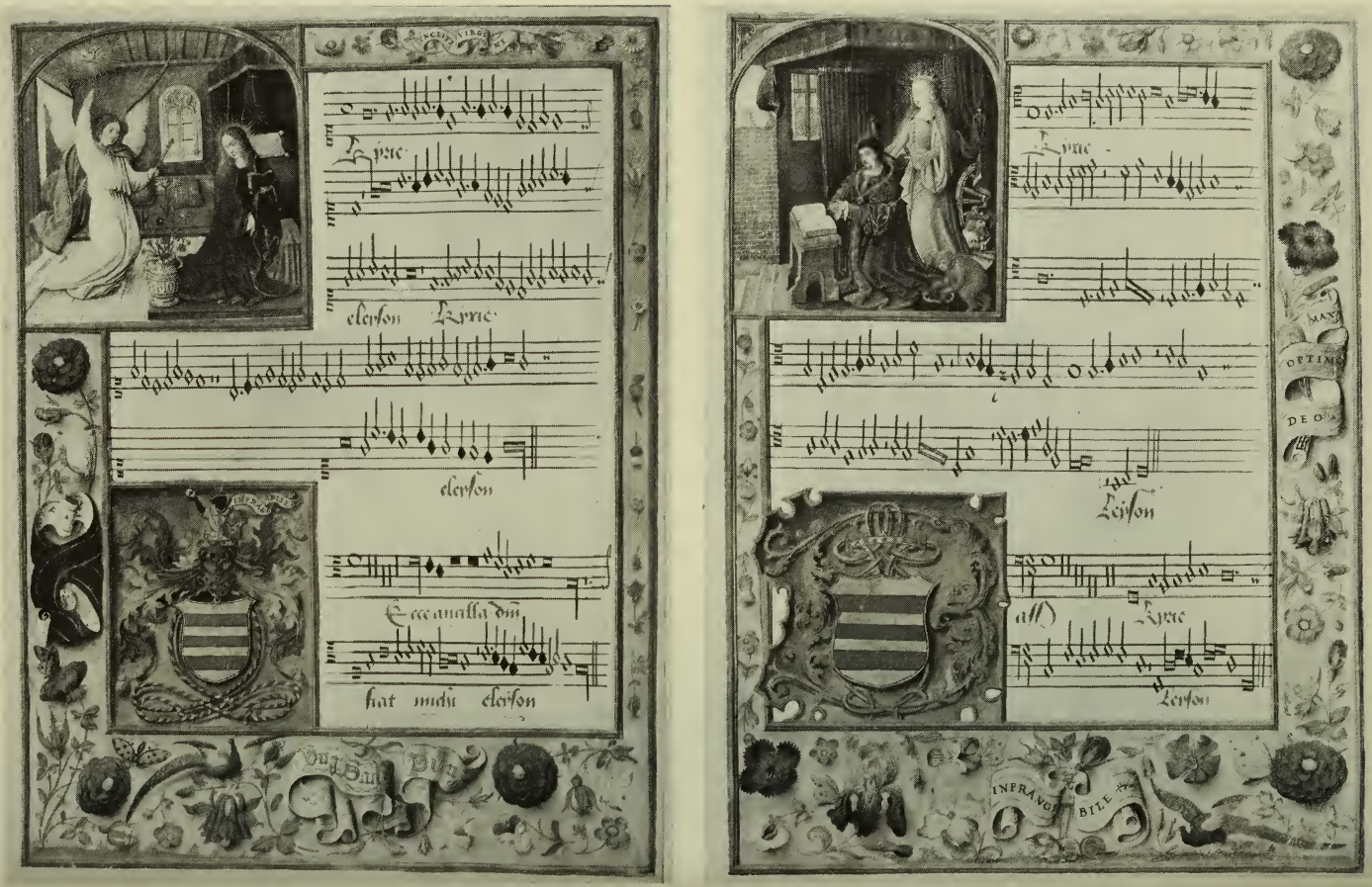


Figure 1. Vatican City, Biblioteca Apostolica Vaticana, MS Chigi C.VIII.234, copied c.1498–1503.

The Musicological Archives for Renaissance Manuscript Studies

Among the treasures of Renaissance art that have withstood the vicissitudes of five centuries are several thousand manuscripts containing polyphonic music. These constitute only a fraction of the total number of music manuscripts produced during the period. The majority of the books have long since fallen victims to the ravages of war, religious controversies, fire, moisture, ink corrosion, rodents, and other assorted acts of God, man, and nature. Nevertheless, enough of these valuable musical documents have survived to allow musicologists to piece together a fairly detailed picture of the development of musical style during the fifteenth and early sixteenth centuries.

For the fifteenth century, manuscript sources provide our only documentary evidence of these developments, since printed polyphonic music was not produced until the sixteenth century. Even in the sixteenth century, manuscripts continued to be produced in great quantities. Some of these, to be sure, are merely copies of printed music. But a substantial percentage of the music which has been preserved from this period is found only in manuscript sources.

For the practicing musician with an interest in older music, these manuscripts offer a richly varied repertory — works of grace, charm, and first-rate craftsmanship. It is no mere snobbish antiquarianism or sterile worship of the past that has caused so many modern musicians to take a lively interest in performing the works of Guillaume Dufay, Gilles Binchois, John Dunstable, Johannes Ockeghem, Josquin des Prez, Pierre de la Rue, Claudin de Sermisy, and Orlando di Lasso. The works of these and other major Renaissance composers need no apologies or condescending qualifications about their "historical importance." Their works are on a par with the best music from any period of musical history.

But the manuscripts offer more than just the music itself. They are also a rich source of potential information about Renaissance musical life. Many things about which the historian wants to know — chronology, the development of musical notation, performance practices, liturgical

usage, social attitudes toward music and musicians, interrelationships between various repertories, biographical information about composers — these and many other things can often be documented in surprising detail from manuscripts.

The University of Illinois School of Music has long been an important center for the study of Renaissance music. Over the past twenty-five years, such present and past faculty members as Scott Goldthwaite, Dragan Plamenac, Charles Hamm, Herbert Kellman, Robert Snow, and Tom Ward have made distinguished and extensive contributions to Renaissance musical scholarship, and a substantial number of outstanding theses have been produced by graduate students as well.

As the amount of research in Renaissance music has increased, there has been a corresponding need for study of the original manuscript sources of the music. But obtaining access to these manuscripts has not been an easy task, especially for American scholars. The majority of the sources are preserved in various western and eastern European libraries. To examine the manuscripts firsthand, an American must make an expensive and time-consuming trip to Europe. For many younger scholars and students, the costs of such a venture are a formidable obstacle.

Fortunately, the development of microfilming technology has now made it possible to obtain reasonably inexpensive reproductions of original manuscripts, thus allowing the American scholar to study the sources of interest to him without leaving the country. However, a black-and-white microfilm cannot provide all of the information that can be obtained from a firsthand examination of the original source. Certainly, the film alone is far better than nothing. But in many cases, vitally important paleographical and structural details simply cannot be ascertained from a film. Ideally, then, a musicologist would like to have access both to a good film of the source and to a file of information about the manuscript obtained from on-the-spot inspection. And obviously, it would be extremely useful if these materials could be located at one place.

The desire to assemble just such a file of research materials at the University of Illinois led to the founding of the Musicological Archives for Renaissance Manuscript Studies. The Archives were established in 1966 and granted official recognition by the Board of Trustees in 1968.*

* See the article by Charles Hamm and Herbert Kellman, "The Musicological Archive for Renaissance Manuscript Studies," in *Fontes Artis Musicae,* 16 (1969), 148-149.

Professor Charles Hamm was appointed as the first Director of the Archives, with Professor Herbert Kellman as Associate Director. A number of prominent musicologists from other institutions around the United States agreed to serve as associate members of the Archives. After 1969, the University of Illinois School of Music provided an annual grant to the Archives, and the Research Board of the University was generous in providing funds to employ graduate assistants to help with the work.

The task which confronted the founders of the Archives was monumental. First, they were to attempt to acquire a microfilm of every known manuscript source containing polyphonic music composed between 1400 and 1550. Next, they were to assemble a file of information on each of these sources. The file would include detailed physical-paleographical descriptions of the manuscript, lists of its musical contents, information about its date of origin, provenance, and subsequent history, and a bibliography of musicological literature dealing with the manuscript. Although some of this information was readily obtainable from published secondary literature, it soon became apparent that much of the data would have to be obtained from a firsthand examination of the original manuscripts. This, in turn, would require a considerable amount of expensive overseas travel and research. Years would be required to complete the job.

Despite the magnitude of the project, those working on it were tremendously excited about its possibilities. No person or institution anywhere else had ever undertaken to compile such a comprehensive fund of research materials on Renaissance music sources. Recognition of the Archives' unique value by the international musicological community would provide a powerful attraction for scholars from all over the world to visit the University of Illinois. And the coming and going of internationally renowned scholars offered practical benefits for the Archives as well. It would lead to a pooling of information from many different sources, thereby insuring greater comprehensiveness and accuracy in the Archives' files. One of the most valuable functions which the Archives should have is that of a clearing house for the exchange of scholarly information.

Now, ten years after the official founding of the Archives, much has been accomplished. The University of Illinois Music Library owns the largest microfilm collection of Renaissance music manuscripts in the world. Unfortunately, during the last few years, drastic cuts have been

made in the funds available to the Music Library for new microfilm acquisitions. This has resulted in a severe reduction of the number of films that can be purchased each year. However, most of the major sources have already been acquired, and the library is continuing to purchase films as funds permit. Members of the Archives are presently seeking financial support from non-university sources, and it is hoped that this support will enable the microfilm collection to be completed eventually. In the meantime, an enormous amount of vital descriptive information has been collected; the files are now complete for nearly half of the sources, and efforts to complete work on those remaining are proceeding at an accelerated pace.

The manuscripts which constitute the objects of study at the Archives vary widely in their physical characteristics. They range from enormous choirbooks 80 x 50 cm. in size to tiny books for private devotions small enough to fit comfortably into the palm of one's hand. Some of the books were copied by professional calligraphers on parchment or vellum, and then illuminated and decorated with exquisite care by highly skilled artisans. Such books were generally prepared as gifts for important members of the nobility or high ecclesiastical officials. Other books, intended for practical use rather than display, were hastily and inelegantly copied on paper and often have no decoration at all.

Despite their undistinguished appearance, the "plain" sources often preserve more accurate readings of the music than their showy cousins because they were more likely to be used in actual performances. Major errors in copying (virtually inevitable in a manuscript of any size) would show up glaringly in performance; it would then be a simple matter to correct the errors on the spot. Many manuscripts show these telltale signs of corrections entered after the original copying was completed, as well as indications of wear and tear which show that the books were used frequently for actual performances.

Although some of the pieces in these sources have no texts, and were obviously composed for performance by wind or string instruments (or a mixture of both), the majority of the works have secular or sacred texts, and were intended to be sung. Most of the sacred texts are in Latin; those most commonly set polyphonically include certain parts of the Ordinary of the Mass (Kyrie, Gloria, Credo, Sanctus, Agnus Dei), parts of the Proper of the Mass (Introit, Gradual, Alleluia), Vespers hymns and psalms, the so-called "Magnificat" (Luke 1:46-55, in which

the Virgin Mary rejoices over the message delivered by the angel Gabriel), and other liturgical antiphons and responsories. The secular texts are usually in one of the vernacular languages — French, Italian, Flemish, German, or Spanish. Their subject matter is about the same as that of secular music in all ages: wine, women, and song (not necessarily in that order); the ideas expressed in the texts cover the whole gamut from delicately sentimental amorousness to coarse indecency.

Surprisingly few manuscripts contain exclusively sacred or secular repertories. For example, most of the collections of secular French chansons of the period also include several sacred Latin motets. And it is not unusual for cathedral or monastic manuscripts to include some pieces with secular, non-Latin texts.

The decorations and inscriptions in Renaissance music manuscripts are fascinating and entertaining. Sometimes the sublime and the vulgar calmly coexist on the same opening. The same artists who drew gravely somber Madonnas and saints in the margins and initials of manuscripts intended for cathedral or court use were by no means averse to inserting earthy or risqué scenes in those same margins. And the same scribes who reverently copied the sacred texts of the Mass below the musical notes were fond of adding irreverent and witty instructions to the performers. Examples: "Rest in peace" (at the beginning of a lengthy rest in one of the parts), "Wake up!" (just before the same part resumes), "Turn the page, you idiot!"

Two basic formats were used for these manuscripts. In "choirbook" format (illustrated in Figure 1), the various parts were all copied on the two leaves facing each other in an open book. Normally, the discantus or superius (highest) part was copied on the upper left of the opening, the altus or contratenor part on the upper right, the tenor on the lower left, and the bassus on the lower right. The book was placed on a lectern, and the members of the choir stood around it; each read his own part from the same book.

In "partbook" format (Figure 2), a separate manuscript was prepared for each individual part. Partbooks are usually smaller than choirbooks because only one or two individuals would have to read from one partbook.

Those familiar with modern musical notation will quickly observe differences between that and the notation used in Renaissance sources. Some things look familiar enough: the five-line staff, accidental signs

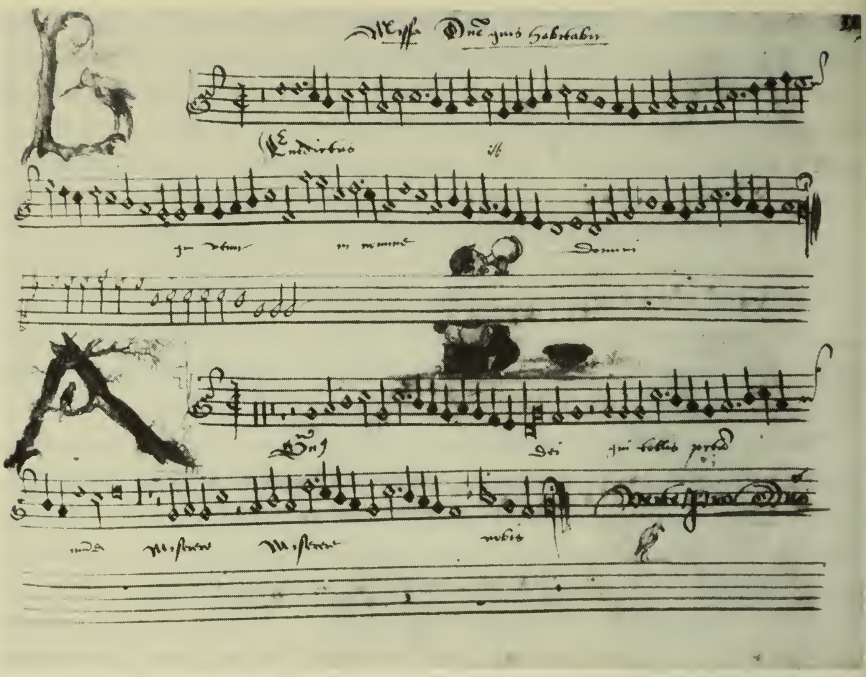


Figure 2. Cambrai, Bibliothèque Municipale, MS 125-128, a set of four partbooks, copied c.1542. The leaf shown contains the superius parts for the Benedictus and Agnus Dei sections of a Mass by Johannes Courtois.

such as flats, and some of the notes (except for their diamond shape). But other features contrast sharply with present notation. In modern "score" notation, for instance, the notes in each part that are to sound simultaneously are aligned vertically on the page. Although there are occasional examples of score arrangement in Renaissance sources, it is relatively rare. The standard procedure is the one shown in the illustrations: each part is copied separately on a different quadrant of the opening (in the case of choirbooks) or on its own individual leaf (in the case of partbooks). This tends to emphasize the linear-melodic aspects of the music over the vertical-harmonic aspects; such an emphasis accords with Renaissance views of musical texture.

Another difference in the notation is that there are no barlines in the Renaissance sources. The strong and regularly accented initial beats implied by the presence of barlines is foreign to the Renaissance sound ideal, which stressed a flowing interplay of quasi-independent melodic lines.

The clefs are usually moveable C-clefs, which locate the note middle C on whichever line or space they are placed. (Today, only violists, bassoonists, and trombonists see such clefs very often.) In Figure 1, the discantus part (upper left) has a C-clef on the first line of the staff; the tenor and altus parts (lower left and upper right, respectively) have C-clefs on the fourth line of the staff. Both the treble or G-clef and the bass or F-clef are used in Renaissance manuscripts, but their shape differs from that of modern clefs. The bassus part in Figure 1 (lower right) has an old-style F-clef on the fourth line. The old-style G-clef in Figure 2 locates G above middle C on the second line, just as the modern treble clef does.

As in modern notation, the durational relationships are indicated by note heads of differing shapes, with or without stems. Superficially, some of the notes look like diamond shaped versions of modern whole notes, half notes, and quarter notes, and indeed our modern note shapes represent later developments of those used in earlier times. But the durational relationships which these notes represent under the system of rules used by Renaissance musicians are quite different from the modern interpretation. And the picture is further complicated by the presence of some symbols that are completely unfamiliar to modern performers, including square or rectangular shaped notes (with or without stems), ligatures that combine two or more notes in one symbol (see the first, third, and fifth lines of the altus part of Figure 1), strange looking rests (the vertical lines in pairs at the beginning of the tenor and bassus parts of Figure 1), peculiar meter indications (the circle which appears just after the clefs in all the parts of Figure 1), and notes of varying colors. The rules for correctly performing all of these musical symbols are quite rational and consistent, but they are considerably more complex than modern notational rules.

These manuscripts, like many others in the Archives, are a source of both visual and auditory delights. The painstaking care and skill which is so evident in their musical calligraphy and decorations is paralleled by the beauty and craftsmanship of the music itself. And the research done at the Archives is now leading to some significant publications. The American Institute of Musicology has begun a new series entitled "Renaissance Manuscript Studies" under the general editorship of Charles Hamm. The first item in this series will be a census-catalog of Renaissance manuscripts, containing a concise summary of the information —

contributed by scholars from all over the world — in the Archives' files. The first volume of this projected three- or four-volume set is now in the hands of the printer, and it is hoped that the remaining volumes can be published within seven or eight years. The census-catalog promises to become one of the most widely used reference books in the field for at least the next two or three decades.

In addition to the census-catalog, the new series will include monographs on various individual manuscripts or complexes of related manuscripts. Already, two monographs have been finished. One of them is a study of seven recently discovered choirbooks from Casale Monferrato in northwestern Italy, the other is an inventory of polyphonic Office hymns composed between 1400 and 1520. Several other monographs in this series are nearing completion.

At first, news concerning the exciting research going on at the University of Illinois traveled slowly, and few musicologists realized the full extent of the resources available here. It was not unusual for early visitors to the Archives to come prepared to spend two or three leisurely hours of one morning checking a few minor details relating to their research, only to end up spending several frantic eighteen-hour days copying mountains of otherwise unavailable information from the files. As the Archives have become more widely known, the flow of visitors has increased considerably, and there is every reason to suppose that the Archives will continue to attract more and more scholars to Illinois.

Jerry Call

A Unique Revolutionary War Atlas

The University of Illinois Library recently acquired the single most important contemporary French cartographic source for the American Revolution. The *Atlas Ameriquain Septentrional* was produced by George Louis Le Rouge of Paris and is dated 1778. Rarely found complete, this particular copy contains thirty maps on forty sheets, and no similar edition has been located in North America.

Physically, it is an impressively large folio in original marbled boards. This binding may indicate the atlas was compiled and issued for a functional purpose rather than as a presentation or dedication copy. The latter were usually bound in ornately tooled leather and included a dedication plate; neither of these characteristics appears in this volume. Its simplicity is impressive in itself.

When first published, Le Rouge's atlas contained twenty-one maps, but variant issues containing twenty-four, twenty-six, and now thirty maps have been recorded. Le Rouge had acquired copies of numerous maps published in London, especially those produced by Thomas Jefferys, and republished many of them for distribution in France. Despite the war in America and unstable relations between England and France, there is no evidence that any censorship was ever placed on map procurement between the two countries. Examples of the maps that Le Rouge was able to acquire, revise, and include in this atlas are: one of the many French editions of John Mitchell's famous map of *North America;* Jefferys' map of *Florida;* John Green's *New England;* Montresor's *New York;* Scull's *Pensilvania;* Fry & Jefferson's *Virginia;* Mouzon's *North & South Carolina;* and other important maps of the eastern coast of North America.

There is little doubt that Le Rouge will never become renowned for his original maps. He deserves credit, rather, for recognizing excellence in contemporary cartographic work, and for reengraving some of the best maps of his day for distribution in France. Two points should be emphasized about the *Atlas Ameriquain Septentrional:* (1) it is not just a French translation of Jefferys' maps, and (2) Le Rouge usually credited the original cartographers and engravers of these maps either in the title or

cartouche. This admirable trait will be found among few of his contemporaries. Map plagiarism was rampant among cartographic publishers throughout Europe, as each attempted to produce current maps as quickly as their competitors.

It is the nine extra maps not listed on the title page that make this particular copy especially rare and a most valuable addition to the University of Illinois Library. These maps are four sailing charts of the Atlantic Ocean from Canada to the Caribbean on the west, and on the east from England to Africa; a detailed plan of Halifax, Nova Scotia; and large-scale maps of Philadelphia, Port Royal, Charlestown, and Spiritu Santo/St. Augustin. The ninth extra map, and a most interesting cartographic rarity, is the earliest known printing of Benjamin Franklin's Gulf Stream chart. I have seen only one other copy, and that at the Library of Congress.

Even with all of this information provided in the atlas itself, numerous questions remain about these maps and their publisher: Why does this atlas have thirty maps, with nine extra maps not even listed on the title page? Who was Le Rouge and what was his significance to, and impact on, French cartography? Even though plainly dated 1778, was this atlas actually bound in 1778 as we have it today? What is the provenance of this unique volume, where has it come from?

The issue of provenance was approached first, because it seemed the question most likely to be answered quickly. It was! The atlas was recently purchased in France by an American book dealer, who subsequently sold it to the University, and that was that. The French dealer was unwilling to release any information, and wishful visions of tracing the atlas through French history quietly, and quickly, vanished.

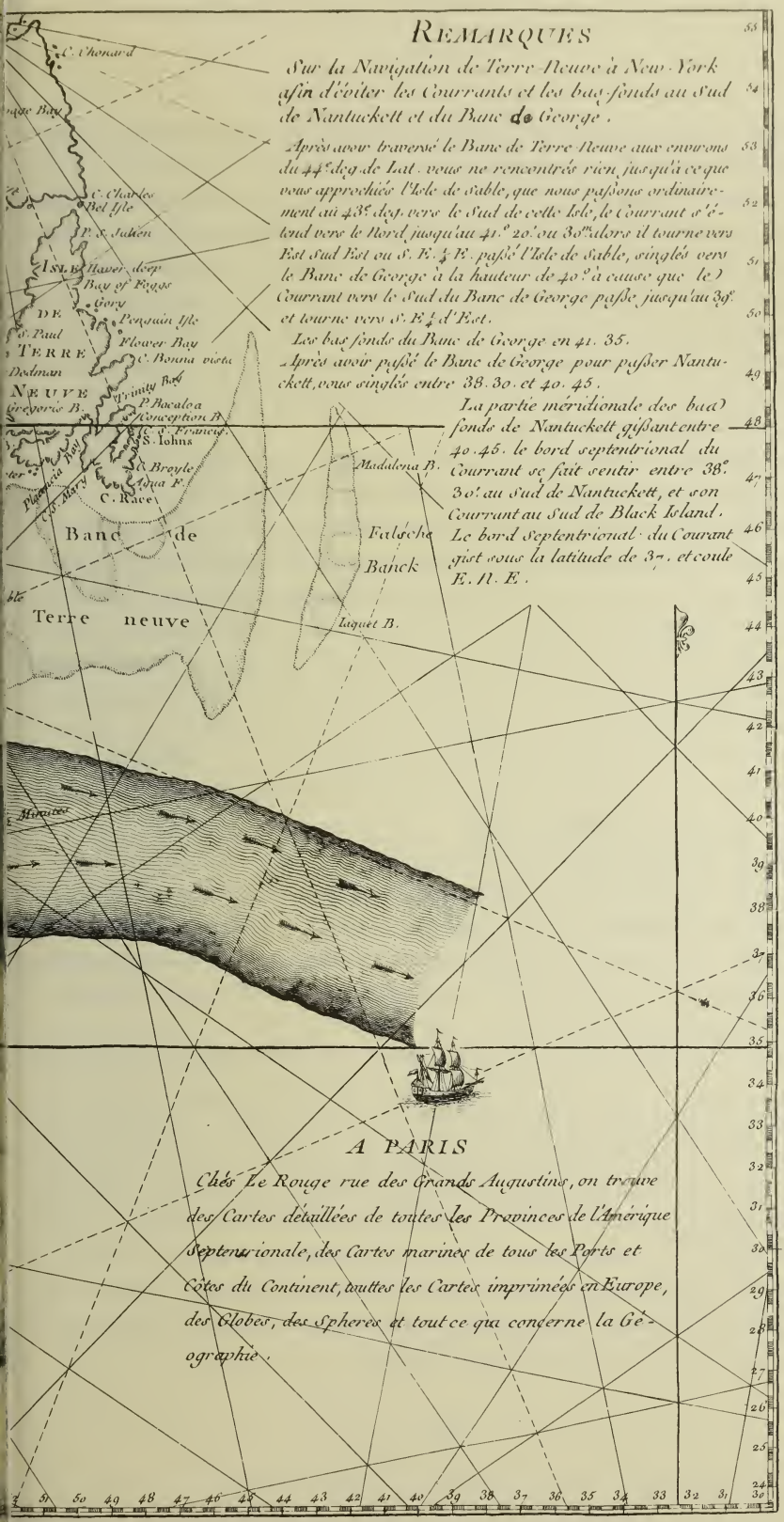
Research then turned to George Louis Le Rouge himself. Apparently, he was born in Hanover, Germany in 1712 under the name of Rouger; his family changed their name to Le Rouge when they moved to France. Little is known of his education or training before he settled in Paris in 1740 to begin compiling and publishing maps. One scholar refers to Le Rouge "as one of the French cartographers of the middle rank," and yet he was appointed Géographe du Roy by Louis XV. Characteristic of the period, Le Rouge was both a cartographer and publisher, and often republished existing maps. Considering the number of maps and atlases produced by Le Rouge during a crucial period of French history, it is unfortunate that so little is known of him.

The frustrated investigation turned to a study of the nine extra maps, and the reasons for not including a new title page. I began with the hypothesis that the atlas may have been issued to acquaint French military officers with America immediately after the alliance between France and the United States. It seemed plausible that French commanders would go to the Géographe du Roy and ask for his assistance in acquiring current maps of America. Not only was he able to show them accurate contemporary maps of the coastal states, but he also showed them numerous port and ocean charts gathered for the *Pilote Ameriquain Septentrional,* a three volume atlas of charts he was preparing for publication in 1778. Since the French navy would prove to be the most significant French influence in the American Revolutionary War, it would not be surprising if the officers asked for a collection of coastal charts and individual charts of the important ports. Above all other considerations was the factor of time — the French admirals needed this collection of charts and maps immediately. This would explain the rather common binding and the lack of any dedication plate; there was not time, and this was to be a functional atlas — a training atlas for the French military! The factor of time also explains the rarity of this atlas; it was, I hypothesized, produced especially for the French navy, combining the topographical maps from Le Rouge's "regular" *Atlas Ameriquain Septentrional* and a selection of charts from the three volume *Pilote*. All of the extra maps would have importance to the French navy — the four ocean charts, four charts of important American harbors, and the important map of the Gulf Stream.

This theory sounded possible, and it made the atlas appear even more important than we had originally supposed. The final phase of my research proved to be the most interesting, as well as the undoing of my grand theoretical assumptions. Attempting to date an undated map is one of the challenges that few map scholars can resist, and my research specifically turned to the Franklin map and the Mitchell map. Although the Mitchell map retained the original date of 1756, it also included the statement "Corigee en 1776 par M. Hawkins Brigadier des armees du Roi." Two sources from the Library of Congress were used to identify our particular map even more specifically. Our copy is the third impression of the third French edition, which is dated tentatively as 1783. With this date of 1783 now in mind, I turned my attention to the Franklin map.

Numerous writings exist describing the Gulf Stream and Franklin's

Benjamin Franklin's Gulf Stream Map, published by George Le Rouge, c.1785



REMARQUES

Sur la Navigation de Terre Neuve à New-York afin d'éviter les Courrants et les bas-fonds au Sud de Nantuckett et du Banc de George.

Après avoir traversé le Banc de Terre Neuve aux environs du 44.e deg. de Lat. vous ne rencontrés rien, jusqu'à ce que vous approchiés l'Isle de Sable, que nous passons ordinairement au 43.e deg. vers le Sud de cette Isle, le Courrant s'étend vers le Nord, jusqu'au 41.e 20.' ou 30.' alors il tourne vers Est Sud Est ou S. E. ¼ E. passé l'Isle de Sable, singlés vers le Banc de George à la hauteur de 40.e à cause que le Courrant vers le Sud du Banc de George passe jusqu'au 39.e et tourne vers S. E ¼ d'Est.

Les bas fonds du Banc de George en 41. 35.

Après avoir passé le Banc de George pour passer Nantuckett, vous singlés entre 38. 30. et 40. 45.

La partie méridionale des bas fonds de Nantuckett gissant entre 40. 45. le bord septentrional du Courrant se fait sentir entre 38.e 30.' au Sud de Nantuckett, et son Courrant au Sud de Black Island. Le bord Septentrional du Courant gist sous la latitude de 37. et coule E. N. E.

influence on its discovery, his maps, and his thermal recordings of it during his voyages to Europe and back.

The first recording of the Gulf Stream came soon after the discovery of America. Ponce de Leon, on a voyage from Puerto Rico in March 1513, sailed north to Florida's east coast and then turned south. On April 22nd it is reported that his ships encountered "a current such, that, although they had a great wind, they could not proceed forward, but backward, and it seemed that they were proceeding well; and in the end it was known that it was in such wise [sic] the current which was more powerful than the wind."

For the next two centuries new knowledge of the Gulf Stream was slow to develop, and the little that did become known was kept as "professional secrets" among mariners and whalers. In 1770, a complaint was made to London officials that it was taking English mariners two weeks longer to reach New York than similar Rhode Island ships that stopped in Narragansett Bay. It so happened that Mr. Franklin, in London at the time, was consulted on the matter. Franklin conferred with a Rhode Island captain and was informed that the Americans knew of the Gulf Stream and how to avoid it, while the English ships did not and "were too wise to be counseled by simple American fishermen." He had this captain, a Captain Folger from Nantucket, mark the Gulf Stream upon a chart with appropriate directions for avoiding it while sailing from Europe to America. Franklin later stated in a letter written in August 1785 that "I procured it to be engraved by order from the general post office, on the old chart of the Atlantic, at Mount and Page's, Tower Hill; and copies were sent down to Falmouth for the captains of the packets, who slighted it however; but it is since printed in France, of which edition I hereto annex a copy."

Here, Franklin outlines the history of the first two charts of the Gulf Stream. Or does he? Actually, his letter recounts the history of the first two American charts of the Gulf Stream, for he fails to mention De Brahm's 1772 "Hydrographical map of the Atlantic Ocean, extending from the southernmost part of North America to Europe. Shewing the . . . changes of the currents . . . caused by the Florida commonly called Gulf Stream, . . . Performed in 1771 by William Gerard de Brahm." Franklin's first map was made in 1770, before de Brahm's, but no copy of it has been located. The earliest extant issue of Franklin's Gulf Stream map is thus the copy engraved by Le Rouge.

We may now more accurately date the actual issue of the Le Rouge atlas as between 1783 (the Mitchell map date, even though it too is approximate) and 1785 (assuming the Franklin map was issued not long before his letter). We can definitely state that the University of Illinois Le Rouge atlas was issued before 1785 and later than 1778, and that any other dates, i.e. 1783, for the time being must be labelled supposition. Closer examination of the Mitchell map and of Franklin's papers may result in a more precise date for this atlas. Another question is, who compiled this atlas, for Le Rouge himself died in 1778 — another project perhaps?

Whether dated 1778, 1783, or 1785, the University of Illinois atlas is a very rare and important one for the American Revolutionary War period. The acquisition of this atlas added significant contemporary cartographic examples hitherto unavailable at Illinois. The southern state maps such as Fry & Jefferson's *Virginia,* Mouzon's *North & South Carolina,* and Jefferys' *Florida* are superlative examples of eighteenth-century American cartography. That they are copies by Le Rouge, rather than originals, will have little influence on their value to scholarly research. Col. Lawrence Martin, late Chief of the Library of Congress Geography and Map Division, cites the significance of the Franklin Gulf Stream map in his annual report of 1935:

> This appears to be the second of the four or five different representations of the Gulf Stream which Franklin made public during his lifetime. He seems, as is too often forgotten, to have been not only the first person to recognize and make clear to European as well as American navigators the uses of the Gulf Stream, but also one of the first to deduce its existence, the first to verify it by observation and report, and the first to publish it upon a map, which he did upon the basis of a rough sketch by Captain Folger, a Nantucket ship master.

The *Atlas Ameriquain Septentrional,* with its unique maps, is a valuable addition to the Library's Americana collections. The rarity of this particular issue and the significance of the Franklin map make this atlas one of our most important cartographic acquisitions.

David A. Cobb

Illinois History from the Ground Up

In recent years historians of nineteenth-century American society have become increasingly interested in the study of individual communities and of the lives of "plain people." Part of this new interest in local history, ranging from studies of slavery on particular plantations in the South to surveys of social and economic mobility among the residents of Eastern cities and Midwestern towns, has undoubtedly been stimulated by the Bicentennial celebration. But the growing list of published historical studies of immigrant groups and communities, the most popular form of local history, springs from the same interest that underlies *The World of Our Fathers,* Irving Howe's best-selling account of Jewish immigrant life in Lower East Side New York city.

Within and outside the historical profession, the fascination with "the world of our fathers" reflects both a search for identity among the descendants of various immigrant groups and a renewed interest in differences of attitudes and life styles among ethnic groups. Historians today, looking at Americans of the late nineteenth century, reject the early twentieth-century historian's concept of America as a giant melting pot out of which immigrants emerged with standardized "American" features. Instead, new studies reveal that there were (and to some extent remain) great differences among the various ethnic and old-stock groups of Americans, who often showed tremendous resistance to any process suggestive of a melting pot.

This refocusing on the diversity of Americans in the nineteenth century has led at least indirectly to the new status of local history within the historical profession. The new awareness that the America of our recent past was, as one historian writes, "a society of island communities" and that the "heart of American democracy was local autonomy" has resulted in a greater recognition of the role of small communities and their citizens in the larger pattern of national development. The endeavor to get at the lives of these people, however, is plagued with difficulty. To examine their thoughts, actions, and attitudes, the history which ordinary Americans made, is a frustrating task, difficult because the deeper one goes within a social structure the poorer the documentation becomes.

The literature about the leaders of nineteenth-century America is abundant; much less exists for the led. As one scholar has dryly commented, "they are dead and unavailable for an interview."

Yet there are ways in a sense to conjure up the dead, to reconstruct the inner life of a community in a manner similar to the physical restoration of historical sites. Material for such reconstruction exists in the federal manuscript census records and the local newspapers of the nineteenth century, sources available, often on microfilm, from various libraries, and familiar to most historians. Less often used by historians, but of great value as a supplement to newspapers and the scanty data collected by federal census workers, are the county histories and genealogical records of the nineteenth century. We are fortunate to have in the Illinois Historical Survey Library at the University of Illinois an extensive collection of these publications. These Illinois county histories and biographical records can serve the purpose intended by their editors: in the words of one Illinois compiler, to arrange a "meeting between the people of the future and those whose labors comprise the past and present." These volumes are, in a very real sense, a gift of the Centennial generation to that of the Bicentennial.

The period 1876-1918 was the golden age of local history in the United States. Nearly every one of the 102 counties of Illinois acquired at least one or two published histories during this period and some received three and four, in addition to scattered township and communty chronicles. In the same years, thousands of the state's residents were interviewed by the representatives of various Chicago and branch publishing houses, with the results recorded in individual county directories and histories and in group "portrait and biographical records." This tremendous outpouring of printed community and family history suggests a high level of historical consciousness among the state's residents — a strong desire to remember and to be remembered. The generation that compiled and subscribed to these county histories believed that it stood at the end of an era. For the residents of late nineteenth-century Illinois and those of other northern states, the victory in the Civil War marked a turning point in history. The abolition of slavery and the preservation of the Union constituted a moral triumph for which they and their fathers were responsible. Just as we now search out the world of our fathers before the memory of their world is lost, so the generation that came to maturity in the post-Civil War decades looked back and found a special heritage. The

Portrait and Biographical Album of Will County, Illinois.

CONTAINING

FULL PAGE PORTRAITS

AND BIOGRAPHICAL SKETCHES

OF PROMINENT AND REPRESENTATIVE CITIZENS

OF THE COUNTY

TOGETHER WITH PORTRAITS AND BIOGRAPHIES OF ALL THE

PRESIDENTS OF THE UNITED STATES.

AND GOVERNORS OF THE STATE

CHICAGO:
CHAPMAN BROS.
1890.

county history was this generation's vehicle for expressing its pride and preserving its past.

Those who examine the Illinois county histories and biographies that line the shelves of the Illinois Historical Survey Library may well be dismayed at their literary style — or lack of it — and overwhelmed by the mass of detail. Certainly the professional historians of the late nineteenth and early twentieth centuries were. They conceived of history as "general history," the record of large events, large areas, and large people. The Illinois county histories with their lists of voters in Zuma Township, Rock Island County, their descriptions of agricultural methods in Raccoon Township, Marion County, temperance reform in Garden Plains, Whiteside County, and the secession movement in Williamson County during the Civil War, were all the uninspired products of amateur historians and antiquarians: "a jumble of chance genealogies, usurped glories, proofless assertions."

The contempt of professional historians for the county histories was in one respect justified. These publications were not historical studies. Those who wrote the community sketches and compiled the biographies of township residents made little attempt to weigh objectively cause and effect or even to show the significance of events. Often their presentations were distorted by the writer's parochial views and determination to instruct the present generation through "lessons" from the past. Yet to their credit, most of the county history editors recognized a need for accuracy along with instruction, and this desire for accuracy manifested itself in very detailed factual narrative — not history in itself, but a wealth of material for history. As one editor of an Illinois county history explained in 1886,

> the reader may think especially if he should be a stranger to the pioneers and their descendants, that at times there is a tediousness of detail, or even that some are unimportant, but a generation from now these very details will be the more highly prized the more full and complete they are. In telling the story of the general county history we have combined and woven together the account as best we could . . . together with the biographies and lives of the living and the dead, that will some day be an invaluable prize in the hands of the future historian.

The problem the researcher now encounters with the county histories is how to retrieve what another nineteenth-century county historian called

"the sacred treasure" within these volumes. In short, how can one use this collection?

The research technique of collective biography, described by one historian as "the investigation of the common background characteristics of a group of actors in history by means of a collective study of their lives," provides one way of reordering and absorbing material in the county histories. Indeed, Illinois county histories are an ideal source for the collective biography approach to social history. The editors of these volumes believed that "the history of a county is best told in the lives of its people." And they did not define "people" as "the rich, the famous and the well-born." In effect what each Illinois county historian did was to provide a group portrait, a snapshot of a community at a particular time in its history.

One type of Illinois county history which appeared for a few years at the end of the 1870s was the county directory. Published by the Chicago firms, H. F. Kett & Co. and Donnelley, Loyd & Co., the county directories, in addition to sketching the development of the county and outlining the various activities of its schools, churches, and clubs, attempted to include personal information about every county resident who voted or paid taxes, or did both. "But few can realize the task involved in the publication of a work of this kind," wrote the editors of the *Past and Present of Rock Island County, Illinois* (1877). "We have to contend against ignorance, prejudice and selfishness." The editors believed, however, that they had met with success. "We have," they explained, "about 8,150 names, the vote being [in 1876] 6,771, which shows we could not have missed many." Alongside the name of each county voter or taxpayer, listed alphabetically within township directories, the editors presented a brief entry identifying that individual's address, occupation, church affiliation, political party preference, and state or country of birth. Often some of this information about a county resident is missing; in other cases, additional biographical details may be included. We know from the *Past and Present of Rock Island County, Illinois,* for example, that in 1876 a Patrick Buckley owned and farmed eighty acres of land in Section 18 of Canoe Creek Township and that he had been born in Ireland, belonged to the Catholic Church, supported the Democratic party, and valued his holdings at $2,400. Similar biographical information about thousands of other residents of northern and central Illinois in the late 1870s exists within the county directories.

My own work on the basis of political party alignment in Illinois in the late nineteenth century rests heavily on a correlation of data about voters in these directories of the 1870s as well as on an analysis of the biographical content of county histories published in the following three decades. The editors of these later publications made no attempt to include personal information about all residents of a county, but they gave more detailed narratives of the various communities and many biographical sketches of "representative citizens." Because these sketches were written from information supplied by the subscriber to the editor of the county history, these essentially autobiographical entries contain a wide range of material, details that the individual believed were important or wanted others to know about himself and his family: his military career, his attitudes and involvement in politics, how he got his farm, and the like. In my work, these biographical entries become a kind of medium through which I asked groups of Illinois voters in the last decades of the nineteenth century why they voted as they did.

Most studies of voting behavior in nineteenth-century America are based for the most part on the election returns of the places in which these voters lived (their precincts, townships, or counties), not on the votes of individual people. This dependence on what social scientists call ecological data — a result of the scarcity of political polls and the absence of voter registration lists — can lead to faulty conclusions in the investigation of nineteenth-century elections. An example from my own work illustrates how one volume in the Illinois county history collection helped to prevent such a conclusion.

From the voting returns of 1876 we know that in the presidential election that year the voters of Moline, a production center of agricultural machinery, were considerably more Republican than voters in the surrounding rural agricultural townships. Such voting patterns have often been explained in terms of the political party preferences of occupational groups (farmers vote one way, business owners another way, etc.), and on the surface such an explanation would seem to fit the partisan alignment of the Moline area in the late 1870s. The difference in the level of Republican support inside and outside the city of Moline would appear to reflect only the contrasting political preferences of urban factory workers and rural agricultural groups. This was not, however, the case.

An analysis of the voter directories in the *Past and Present of Rock Island County, Illinois* (1877) reveals a much more complex picture.

In the Moline area, patterns of voting were determined in large part by discrimination in the hiring practices of the Moline agricultural machinery plants, and political party alignment more highly correlated with church membership and national origins than with occupation or economic status. These patterns become visible because of the detailed set of questions which the county directory interviewers asked the residents of the Moline area: Do you rent or own this farm? In which department of this factory do you work? Where were you born? Where do you attend church? Which political party do you support?

A cross-tabulation of the answers the interviewers recorded in the *Past and Present of Rock Island County, Illinois* suggests that the large factories inside the city of Moline blocked the entrance and the occupational advancement of Irish and German Catholics. Unable to find employment in Moline industries, these two immigrant groups pursued careers in agriculture, residing in the rural townships outside the city. In contrast, the owners of the Moline factories, Protestants of New England origins, appear to have favored the employment of men with almost identical religious and regional backgrounds in the managerial positions within their factories. These owners also appear to have encouraged the employment of Swedish Protestant immigrants in the blue-collar ranks of their factories. A very low proportion of Swedish Protestant voters in the immediate Moline area in the late 1870s were involved in farming. The city of Moline in the election of 1876 was heavily Republican, then, not because its residents were factory workers but because the vast majority of these blue-collar employees were Swedish Protestants, and, as the directories further show, Swedish Protestants in every occupational category were almost unanimously Republican. Similarly, the countryside surrounding the city of Moline was more heavily Democratic, not because its residents were farmers, but because a large proportion of these farmers were Irish and German Catholics. And Irish and German Catholics, on and off the farm, were strongly Democratic.

Certainly economic interests and other factors entered into the partisan decisions of voters in the past century, and the Illinois county directories of the 1870s and the county histories and biographical records of later decades will not answer all the historian's questions. These volumes do not tell us *why* Swedish Protestants were Republicans or German Catholics were Democrats. By simply giving us more precise factual information, however, the county histories allow for the development of new

perspectives on the decisions and actions of ordinary people of the past. They suggest in the case of political party affiliation that voting then was as complex a phenomenon as the pollsters tell us it is today. For those who wish to unravel and explore other complexities of the past, to build their history, as one historian puts it, "from the ground up," the University of Illinois Library's large collection of Illinois county histories provides a place to begin. Appropriately, the Illinois Historical Survey Library which houses this collection is in the Library basement.

JOANNE WHEELER

The Stauduhar Architectural Collection: An Archival Adventure

To preserve the records of human experience for future use, archivists collect, arrange, and describe the recorded heritage of the institutions and individuals that shape our history. The University of Illinois Archives, located in the University Library, has nearly 7,800 cubic feet of records, representing the approximate equivalents of 2,852 file drawers, 5,270,100 manuscripts, and 6,426 books. Most publications and official files come to the Archives on a routine basis from the academic, administrative, and auxiliary service offices of the University. The personal papers of faculty, students, and alumni, however, are acquired by a variety of far less routine means.

In recent years the Archives staff has been increasingly involved in the transfer, arrangement, and description of extensive bodies of alumni papers. Because they span such a diversity of subject interests and may relate to widely known events or personalities, alumni papers require much time to process; but they also present both a special treat and a special challenge. The acquisition of the George P. Stauduhar Collection of architectural records provides a recent illustration of the joys, challenges, and adventures encountered by the archivist working to preserve and describe the records of our past.

George P. Stauduhar was born in Decatur, Illinois, on December 25, 1863, the son of Peter and Margaret M. Stauduhar. He grew up and received his early education in Mahomet. He attended the University of Illinois Academy in 1885-86 and the College of Engineering (which included the Architecture Department) in 1886-88. In 1890 Stauduhar opened an office in Rock Island and established an active architectural practice that he continued until his death on September 23, 1928. On June 24, 1891, he married Anna Elizabeth Farrell. Mrs. Stauduhar died on April 25, 1925. The Stauduhars were devout and active Roman Catholics. George was a fourth degree Knight of Columbus and member of St. Joseph's Catholic Church. The couple had eight children: four sons and four daughters. To a considerable extent the architectural prac-

tice involved the entire Stauduhar family. The sons assisted in business arrangements and supervised on-site construction work, while the daughters helped maintain financial records and inventories. The oldest son, Charles F., operated his own construction firm and was Stauduhar's principal business partner.

Although he designed a variety of buildings in the course of his career, Stauduhar specialized in Roman Catholic churches of "Neo-Gothic Revival" style. His work combined a classic European Gothic tradition with American architectural styles popular in the Midwest at the turn of the century. The Stauduhar style might be termed "folk gothic." Over two hundred churches of his design were constructed in the upper Mississippi valley from North Dakota to Indiana, including eight in Champaign County alone. His most active period of church design spanned the years from 1900 to World War I. George P. Stauduhar had a considerable impact on the landscape of midwestern America.

Stauduhar died in Valley City, North Dakota, of heart failure while supervising a church construction project in 1928. His son and principal partner, Charles F., was killed in an automobile accident returning his father's body to Rock Island. This unusual tragedy brought an abrupt end to the Stauduhar architectural enterprise. The files of the firm were moved from a downtown business office to the Stauduhar residence in Rock Island. Two daughters of Mr. Stauduhar occupied the house from 1928 until their deaths in 1975.

Late in 1975, Mrs. Theodore A. Jackson of East Moline, Stauduhar's granddaughter, and Charles R. Stauduhar of Rock Island, a grandson and brother of Mrs. Jackson, decided that the architectural records should be donated to the University of Illinois at Urbana and wrote to the Department of Architecture. Emeritus Professor of Architecture Alan K. Laing took an immediate interest. A frequent patron, supporter, and "friend" of the Archives, Professor Laing has a keen interest in architectural history and the preservation of historic records. He responded quickly to the Stauduhar offer and made arrangements for the transfer of the collection. These arrangements marked the beginning of the Archives' involvement in the Stauduhar project.

I was delighted at the prospect of assisting in the transfer, not only because of the sense of adventure which always surrounds "field work," but because I had studied architecture for several years as an undergraduate. I have great respect for architects. Successful designs require a

remarkable degree of skill, imagination, and dedication. In accordance with the arrangements made by Professor Laing, Maynard Brichford, the University Archivist, and I drove to Rock Island in a university truck, a large, heavy duty pick-up with an enclosed box storage area. There was no question that it "drove like a truck." I felt more like a teamster than an archivist-librarian. All that we lacked was a CB radio and our union cards.

We arrived at the Stauduhar home after driving through a little more of Rock Island than we intended. Built in the 1890s, the house has a distinctive and variegated facade that almost defies description. It appears as if Stauduhar was intentionally exhibiting the extent of his architectural versatility. Looking for a phone, we knocked at neighboring houses but found no one at home. We walked down the street to the large grounds of the Villa de Chantal, a Catholic convent and school, where we called Mrs. Jackson. This was only fitting, I suppose, because Stauduhar designed the west portion of this imposing structure in 1900. After a brief wait, we were joined by Charles Stauduhar. Mrs. Jackson then arrived with a key. Most thoughtfully, she brought along her son and three of his high school friends. Without their assistance, we could never have moved the records. Mrs. Jackson obviously had a first-hand knowledge of the collection's size. We knew only that it was "considerable." As we soon discovered, it was much larger than we anticipated.

Even with the furnishings removed, the interior of the house was delightful. As we entered, I felt I was stepping back several generations in time. Parts of the house where Stauduhar's architectural records had been stored, including his third floor studio and the drawing room on the first floor, had remained virtually untouched for nearly fifty years. Typical of their day, the rooms were relatively small in floor area but had high ceilings. The foyer and center staircase were large and imposing. The woodwork was heavy and ornate. Most was still in beautiful condition. After a brief tour, we set about our work.

Removing three large wooden plan file storage cabinets from the third floor studio proved our most demanding task. These cabinets measured 41″ x 32″ x 22″, 48″ x 32″ x 22″, and 48″ x 43″ x 9″. Hanging plan files containing linen drawings, blueprints, and tissues had to be removed before we could carry the heavy cabinets down two and one-half flights of stairs to the truck. It took three or four people to lift each one. After they were moved, we brought down the plans in many separate

trips and returned them to the cabinets. Several piles of plans, specifications, and photographs were also removed from the studio, along with the contents of a large wooden plan file on the second floor stairway landing. Although we suspected there was a considerable degree of duplication in the drawings we removed, there was no time to make even the roughest sort. In this situation we followed Woody Allen's advice: "Take the Money and Run."

In the course of his practice, Stauduhar accumulated an extensive collection of books. His most highly prized or rare volumes were stored in a huge cedar chest on the second floor. This handsome chest was about three times the normal size. It had obviously been custom designed and made, for it included interior dividers and compartments that were the exact dimensions of the books they contained. As I removed and packed the books, I had a momentary lapse of sentiment about moving them from such a pleasant home. We carried many boxes of books from the second floor and from the library on the first floor. Correspondence files and business records were included in several of the boxes. An unexpected visit by Ms. Janet Quick, a reporter from the Rock Island *Argus,* interrupted our work briefly. The February 10, 1976, issue of the *Argus* carried an article on the Stauduhar gift along with a photograph of Mrs. Jackson handing Mr. Brichford a drawing of a Stauduhar church.

By late afternoon, we finished loading. We had run out of time, empty boxes, and space in the truck, so we could not remove the trade literature contained in two large glass-doored cupboards in the first floor drawing room. We also left behind additional plans and drawings contained in a huge drawing desk on the first floor. Because there were no lights in the house, it was starting to get dark inside. As always seems to be our luck, it started to rain. We left town tired but happy, and still a bit overwhelmed by the value and extent of the records we had just loaded. For the archivist and unabashed rag picker, it was a most productive and fulfilling day.

Early the next morning we assembled a crew and unloaded the boxes of books, correspondence, and specifications at the loading dock of the main Library. Due to a lack of space at the Archives and the unusual size of the plan files, we made special arrangements to process the drawings in the basement workshop of the Small Homes Council building. We unloaded the storage cabinets and drawings according to the sophisticated procedure developed the previous day at Rock Island.

Mr. Douglas Munski, an advanced graduate student in historical geography, was employed to process the collection. Although his academic training and scholarly interests provided a perfect background for the project, I suspect at this time that he was having second thoughts about the job. It is not much fun to start your first processing assignment as a recluse. Although Doug has performed brilliantly, the temporary basement quarters at Small Homes involved some problems. A fire marshall complained vigorously about two large bins of discarded paper that the janitor could not handle. Doug took over the janitorial duties.

Most of the 690 books we brought back with us will be transferred to the Ricker Architectural Library. The volumes included major runs of American and European architectural periodicals, unique works on the history of European church and gothic architecture (one published in 1719), and a number of late nineteenth and early twentieth century books on American church design, building materials, and construction. The Stauduhar book collection will measurably increase the value of the already outstanding Ricker Library holdings.

Mr. Brichford and I arranged a return trip to the Stauduhar house in Rock Island in conjunction with a meeting of the Business History Conference at the John Deere Company in Moline. This presented a stark contrast between the pleasant surroundings of a distinctive modern corporate headquarters and the dusty, dirty world of honest-to-goodness archival field work. After donning our "work" clothes late in the afternoon, we met Mr. and Mrs. Jackson at the Stauduhar home. They brought a portable flood light which enabled us to work at night. Our primary task was to pack carefully the published trade literature, stored in cupboards, arranged by subject, and clearly labeled. It was most unusual that the material had been undisturbed for fifty years. Much of its value derived from the well-defined subject arrangement established by Mr. Stauduhar. We boxed, divided, and labeled the material exactly as it was found. After spending three hours packing nearly thirty boxes, we pulled additional drawings and other loose material from the large drawing desk. Some of the storage compartments were nearly four feet deep, so it required a considerable effort to retrieve and inspect all the documents. In the tradition of great detectives, we were determined to leave no clue unturned. Compared to our previous trip, loading the carry-all truck was an easy job this time. The gracious assistance and encouragement of Mr. and Mrs. Jackson helped make our task an enjoyable one.

They have displayed a genuine sense of history in their eagerness to make the Stauduhar records available to future scholars.

While waiting for the Jacksons to open the house, we could not resist another brief visit to the Villa de Chantal. The outside setting on a cold and wintry night was straight out of a Hollywood "B" movie and almost as spooky. We knocked on the door and after a long wait were admitted by a Sister. She showed us through the main lobby and meeting areas. The interior was a beautiful blend of Gothic wooden columns and stone arches, in mint condition. Stauduhar had devoted attention to every detail. The scale was modest, but a sense of peace and serenity came across dramatically.

Our spirit of adventure was heightened by the Illinois weather we encountered on our return trip the following evening. We left John Deere headquarters in a driving snow storm with Mr. Brichford at the wheel. There were several anxious moments, but after a few hours and some jackknifed semis near Galesburg, we drove out of the snow. It was only then that I took over the driving. We unloaded Saturday morning and shelved the boxes in a small locked area of the Newspaper Library, one of the five "overflow" storage facilities of the University Archives.

One major Stauduhar move remained. When Mr. Munski completed processing the plan files in late April, we vacated the Small Homes Council basement. Again, due to a lack of space in the Archives, we moved the three cabinets containing the drawings to a storage area in the eleventh-floor attic of the Library stacks. Although by now we had perfected the involved transfer procedures, mechanical difficulties at the Library frustrated our plan. The only elevator in the stacks that stops at the attic floor was out of order. We carried the plans up a flight of stairs to the attic, but had temporarily to store the cabinets on another floor. While in the attic, contemplating our plight, we heard a retired professor cry down the aisle, searching desperately for a way out. He had been "trapped" by the malfunctioning elevator. We quickly escorted him to safety. Little did he know he had been saved by the Stauduhar Collection. I guess it is only appropriate that the plans secured from the attic studio of an architect should find a final home in the Library attic.

The acquisition of the Stauduhar Collection illustrates some of the amusing and less publicized aspects of archival work. Any archivist should relish the "hunt," particularly if the circumstances are challenging. We are not afraid to roll up our sleeves and get our hands dirty. Yet this is

St. Benedict's Academy and Chapel, St. Joseph, Minnesota, designed by George P. Stauduhar and built in 1912-1913.

only the beginning. The real pay-off comes from the research potential of our find. From many standpoints, the Stauduhar architectural records represent a uniquely valuable collection. The extent and comprehensiveness of the material add even more value to each of its parts.

The Collection consists of five basic groups: drawings, plans, and specifications; photographs; correspondence and business records; books and periodicals; and published trade literature. The drawings and specifications of over two hundred designs are identified and arranged by state, town, and project name. The single "best" copy of each drawing has been retained in the following order of preference: linen, blueprint, design drawing, and tissue. Roughly eighty percent of the drawings brought from Rock Island have been discarded as duplicates. Photographs which could be identified are also arranged by project. Most of the correspondence and business records arrived with no discernable arrangement. Although still legible, many of the documents were burned or charred in a 1918 fire at the Stauduhar home. Maintaining the original order wherever possible, Doug Munski has arranged this material by subject, chronologically, and on the basis of specific projects. Books and periodicals are being integrated into the cataloged collection of the Ricker Library. Trade literature is maintained according to its original alphabetical arrangement by subject and manufacturer. Scattered loose pamphlets found at points throughout the house are integrated into the larger collection. The material totals over one hundred cubic feet, with drawings and trade literature representing the bulk of the Collection. Regrettably, a great portion of the correspondence file has been lost forever.

Spanning the entire breadth of Stauduhar's architectural career, the Collection includes both the unique and the commonplace. Finished linen drawings are one of a kind items. Most are in beautiful condition. Aside from their value in understanding the developing style of the architect and in the physical restoration of his designs, these drawings represent works of art in their own right. Published trade literature was widely distributed in its day, but is the kind of "ephemeral" material that libraries never collected on a regular basis and consequently never preserved. It was considered commonplace advertising and not "historical." Most of the manufacturing firms are now defunct and have left no archives. One doctoral candidate has already used the material of terra cotta manufacturers. Conversations with fellow midwestern archivists at a regional meeting in Chicago last spring have heightened my evaluation of the

trade literature. I doubt that a comparable collection, particularly with a heavy ecclesiastical emphasis, has been preserved anywhere else in the country. Academic scholars, craftsmen, and students of historic preservation will find it invaluable. The Archives has already received several inquiries from parishioners or clergy at Stauduhar churches.

The correspondence file reveals business problems such as securing supplies, dependable artisans, and payments from local priests. It shows the involvement of the entire family in the firm and includes many personal family letters. The lean times faced during World War I are poignantly documented when Stauduhar worked for the U.S. Housing Corporation in designing homes for workers connected with government installations. Correspondence and related published documents also reflect Stauduhar's active involvement in the local Democratic Party. The Collection, then, relates to far more than architectural design and involves the entirety of the family's personal, political, religious, and economic life.

A cursory review of the material tends to raise as many questions as it answers. Were Stauduhar's business problems typical of his day? How did his reputation and designs spread throughout the midwestern prairie? Why were his activities dispersed in such a large geographic area? Why was the period from 1900 to 1914 his most productive? Which architects most influenced his work, and whom did he influence? How do his designs compare with those of other church architects of the period? Which of his works have survived? Only the preservation of additional collections and further research by historians, geographers, and architects will provide the answers.

Encouraged by a growing national interest in historical preservation, archivists have recently taken an active role in the systematic collection of architectural records. The acquisition of the Stauduhar Collection has placed the University of Illinois Archives at the forefront of a new research frontier. Through the encouragement and "field work" of faculty, alumni, and other "Friends of the Archives," we can build a significant collection relating to architectural history. Midwestern and Illinois architects have had a profound influence on the direction of American architectural development. The George P. Stauduhar Collection represents an important start in our efforts to preserve the records of this involvement for future generations of scholars at the University of Illinois.

Charles B. Elston

Movies Move Into the Library

We grew up on movies, at the movies, and along with movies. They are a part of today's cultural experience, not only in the United States but all over the world. Cinema, seen through its own wide-angled lens, has many aspects to attract us. It is a business; it is a performing art. It is a tourist attraction, a form of literature, and the topic of conversation of trivia buffs everywhere. It has recently been receiving more and more attention as the subject of serious international scholarship. And now cinema is a branch of librarianship. Libraries serving all levels of higher education are forming collections of books and journals to support research in the fascinating discipline of film.

The University of Illinois began collecting film-related materials in an organized fashion about five years ago, and in that time has formed one of the best and largest collections in the nation. The people who use this collection are mostly undergraduates. But increasingly, faculty members are engaging in advanced study of cinema, and film courses are taught in many departments, including English, history, art, communications, French, German, and Slavic languages. Enrollment approaches 1,000 students each semester, and the stress on the library is heavy. In addition, film scholars across the country use our collection through interlibrary loan.

It is important to emphasize library services in connection with the cinema material because the area of scholarship is so new that few library patrons, or even film scholars, are familiar with all the resources available to them. Building the collection, providing reference service, and working with faculty and students engaged in research on cinematic topics is always a challenge.

It is possible to demonstrate the University of Illinois Library holdings and services here by example only. The extent of the collection is remarkable, including reference aids, indexes and periodical literature, books, and primary sources. The demands placed on our collection and services might be observed by participating momentarily in English 273 along with the 300 students who enroll in it every term. The course is

devoted to the critical study of narrative film and promotes in-depth study of selected directors, genres, and themes. Students often choose to write their research papers on a popular film that is showing on campus, discussing the transition from source to screen. Let us suppose a student selects "The Shop Around the Corner" for study. What can be found in the University Library about this film?

In the reference collection, we discover that the film was released by MGM in 1940, directed by Ernst Lubitsch and written by Samson Raphaelson, and that the cast includes Jimmy Stewart, Margaret Sullivan, and Frank Morgan. The film was remade in 1949 starring Judy Garland under the title "In the Good Old Summertime." The plot can be found in a *New York Times* review by Frank Nugent. Jimmy Stewart, a shop clerk in Budapest, has been carrying on a romance by letter with an anonymous woman. They fall in love by mail. He then discovers that his correspondent is a fellow employee of the shop, a woman with whom he never has gotten along. There are other comic variations, including an affair between the shop owner's wife and a third employee. The length of the film is 97 minutes, according to *The Film Buff's Bible.* In addition to the information about the remake in 1949, *Title Guide to the Talkies* gives us the source of the film as a play by Nikolaus Laszlo. The name of the play, "Parfumerie," and an alternate name for the playwright (Miklos Laszlo) is found in *Who Wrote the Movie and What Else Did He Write?* All this information about the film is readily available in standard reference works, as is information on other films directed by Lubitsch, or the notable films produced between 1939 and 1941, or on the other films in which Jimmy Stewart acted. But to find out more about "The Shop Around the Corner," further resources are needed that are much less widely available in libraries. It is at this point that students find how strong their Library's collection is.

Periodical literature on film came into being with silent movies. There has been little access to this literature, except for *Film Index,* published regularly since 1941. In the last five years, several retrospective indexes have been compiled, usually covering the years 1930-1972, and they are complemented by several new current indexes for magazines in the specific area of film as well as for general magazines that publish columns of film criticism as a regular feature. These indexes vary in coverage and in ease of use; they are awkward to work with because of the inconsistency among them and because of the sudden growth of the literature.

Still from "Shop Around the Corner," starring Margaret Sullivan, James Stewart, and Frank Morgan. From the Samson Raphaelson Papers in the University of Illinois Archives.

And perseverance in the use of these indexes would often be an exercise in futility because most libraries are not able to keep up with the exploding field of periodical literature, and would not have subscribed to serials that were obscure in 1940 and invaluable today. However, at the University of Illinois, these index volumes are heavily and successfully used because the Library began long ago to subscribe to many film and television journals, and because we are making an effort to keep pace with growth in the field. The list of cinema periodicals received from all over the world is approximately 150 titles long. The number of annuals and other serial publications is equally impressive, including a standing order for many of those found in *Publisher's Trade List Annual.* So the student who wants a 1923 issue of *Moving Picture World* or a 1942 volume of *Photoplay* will get them. When we check a bibliography of articles on Jimmy Stewart, Ernst Lubitsch, and early comedy style, we will find 75-80% of them in the University Library. If one were researching a film released more recently, more than 90% of the periodical literature on the film would be available.

Information about Lubitsch, Raphaelson, and Stewart, related to "The Shop Around the Corner," will also be found in books. These can sometimes be difficult to get to because standard subject headings are becoming increasingly remote from current language usage. Most books are included under various subdivisions of "Moving Pictures," or "Moving Picture Plays." An interesting example of the linguistic creativity necessary is the description of books on special effects in films. The subject entry is to be found in the "C's" under "Cinematography, Trick." However, once the student passes such verbal stumbling blocks, he will be staggered by the size of the collection — some 5,000 volumes. At present most of this material is in English, but as the curriculum in international cinema expands, so will our acquisition of foreign-language material. If one word had to be chosen to describe our collection of film books, it would be "comprehensive." More than 90% of any film bibliography will be found in the Library's catalog.

Possibly the most interesting area of research is that involving primary sources. Samson Raphaelson, the screenwriter of "The Shop Around the Corner," was a member of the University of Illinois class of 1917. He worked on the *Daily Illini,* was a teaching assistant in the English department, and even wrote a fight-song lyric for his alma mater in 1921. He has generously donated a large collection of his scripts, sources, papers,

letters, and stills to the Library. This collection includes scripts for films such as "Angel," "The Man I Killed," "That Lady in Ermine," "Trouble in Paradise," and "Suspicion," as well as "The Shop Around the Corner."

The University Library has the shooting script for "The Shop Around the Corner." Shooting scripts are used in the making of films. Various changes occur during filming, and these changes are not always included in the shooting script. Therefore, the finished product is usually somewhat different from the shooting script. The script for the finished film is called a cutting continuity, and is taken from the screen. Most published scripts are of this latter sort. Access to the shooting script is often very important, for it offers the most detailed information on how the film was conceived before filming and how changes in structure and dialog are effected as the film is actually created.

A shooting script is usually typewritten and covered in heavy paper. The script for "The Shop Around the Corner" has been bound, the inside cover remaining. It contains a large sticker saying: "Return to Metro-Goldwyn-Mayer pictures in Culver City, California." The lower right hand part of the cover says:

> Script okayed by:
> Mr. Lubitsch
>
> From:
> Samson Raphaelson
> 10-20-39

Each scene is numbered within each sequence, and there are many penciled notes in the margins or on slips taped to the opposite page. Cast lists are not included in the script, and there is no indication of any other credit.

The University Library also has the only copy of the film's source that is publicly available. This is a carbon copy, on onionskin paper, of the play "Parfumerie." The cover sheet describes it as "a comedy in three acts by Miklos Laszlo. Copyright by Miklos Laszlo 1936. Copyright by Miklos Laszlo 1957 — U.S.A. Return to Max Liebman Productions, Inc. 130 W. 56th Street, New York 19, New York."

This typescript is also full of underlinings and pencil markings, and has a few comments scattered in the margins. The character names are dif-

ferent from those in the film, but the plot is similar. A researcher would enjoy relating the structure of the play to that of the film, and would find much of interest by comparing the two works in other ways.

These two primary sources for "The Shop Around the Corner" are examples of the wealth of rare film items available in the University of Illinois Library. We have acquired similar scripts for recent and current films, and have even had scripts for films not yet released. A list of recent titles includes "Catch-22," "Chinatown," "All the President's Men," "Dog Day Afternoon," "Young Frankenstein," and "Blazing Saddles." Among the directors represented are Sam Peckinpah, Orson Welles, Billy Wilder, Robert Altman, Josef von Sternberg, Alfred Hitchcock, John Ford, Federico Fellini, William Wyler, and Peter Bogdanovich.

So whether the need is for the birthdate of David Niven and the height of Charlie Chaplin, or for guidance in locating articles on women's films of the sixties, or for aid in culling all the literature supporting a biographical work on a major director, the University of Illinois Library has an amazing and significant treasure of materials to answer the need. The Library is a fine place to pursue that most popular area of current scholarship — the movies.

NANCY MANLEY

Setting the Capstone: The Special Collections Library

It is common knowledge that the University of Illinois is one of the foremost educational institutions in the nation, deriving much of its strength from the depth and breadth of its Library's holdings. What is not as well known is the fact that many of the facilities that house these invaluable materials have become overcrowded and generally inadequate. The Special Collections Library is designed to correct this situation by providing superior storage for materials and improved working conditions for students and scholars. More importantly, it will encourage a broader scope of scholarship in several inter-related fields than has ever before been possible in Urbana-Champaign.

The Special Collections Library will house materials now located in the Rare Book Room, including the superlative collections of John Milton, William Cobbett, H. G. Wells, William Shakespeare, Marcel Proust, Carl Sandburg, and such outstanding holdings as the Franklin J. Meine Collection on American Humor and Folklore, the Baskette Collection on Freedom of Expression, the Richard B. Harwell Collection of Confederate Imprints, the Hollander Library of Economic History, the Cavagna Collection on Italian history and social life, extensive collections of seventeenth-century newsletters and political and religious pamphlets, the Richard Bentley and Grant Richards Collections on nineteenth-century publishing, and several others. The rare book section of the building is planned to operate, as the Rare Book Room now does, as a discrete unit, with its own hours, staff, facilities, and security requirements.

In addition, the Special Collections Library will incorporate several other discrete collections and libraries into a single unit. The integrity of the collections will be maintained, but bringing them into physical and bibliographical proximity to one another will permit a much greater utilization of their wealth, especially in those subject areas where the collections overlap or when their formats demand special handling. These collections are the University Archives which includes records and papers dealing with the University, its leaders, and its founders; the Illinois

Historical Survey Library with its voluminous holdings on the history and development of Illinois and the Old Northwest; the Newspaper Library's strong collection of historic journalism; the Library's microform collection including a wealth of research material that blends with and supports these other historical collections; and a film archive that is only now beginning to be perceived as a valuable research source. While these resources are the ones for which this facility has been planned, others, such as the map collection and the Lincoln collection, are being considered as possible additions.

At this stage of planning, the Special Collections Library will comfortably accommodate the equivalent of almost 600,000 volumes and seat 190 users. In addition, it will include a large, secure, and comfortable exhibit area so that major displays of the unique collections may be staged. Adjacent to the exhibit area, a small auditorium will be available for gatherings of interested library-oriented groups, such as the Gutenberg Galaxy and Library Friends. Such facilities will aid the Library in publicizing its strengths, in generating confidence in and enthusiasm for its collection development programs, and in attracting the donation of additional collections and funds. These are important benefits of the proposed building, but several other advantages are equally important.

First are the concerns of security and preservation. Currently, many of our irreplaceable holdings are housed, of necessity, in facilities that are inadequately secure. And all of the collections are subjected to environmental conditions that hasten the deterioration of these sensitive and, in some cases, very old materials. The Special Collections Library will incorporate security and environmental systems that will protect these rare materials. Included here are temperature, humidity, and dust control, the filtering out of harmful light rays, and noise control to provide an atmosphere conducive to research. The preservation programs will be aided by a deacidification chamber, which neutralizes the acid in paper to reduce deterioration, and a fumigation chamber, which destroys insects, molds, and other organisms harmful to library materials. Planned security systems include controlled access to the Library, a sonar detection system, an area-activated fire control system, a fire and smoke detection system, a door alarm system, a public address system, and an emergency electrical system to maintain the building's integrity during electrical outages.

Another considerable advantage of the Special Collections Library will

be ease of access. Currently, our Special Collections are housed in multiple locations throughout the Urbana-Champaign campus, some being unavailable to users except by retrieval methods taking a day or longer. Despite their inter-relatedness, each of these collections has a unique finding-aid system, making unified access to them difficult at best. The Special Collections Library will consolidate and integrate these resources, eliminating the need to seek out different sources in several locations. In addition, the discrete catalogs and other finding aids will be brought together so that access to the great variety of materials available may be gained at a single point, assuring better coverage of the subject in a shorter time with less inconvenience.

An integrated facility will also allow consolidating the staffs of several small library operations. This will promote more widespread knowledge of the collections, more thoughtful and ambitious development of their strengths, and the delivery of superior information and service to users. Consolidation will also permit an increase in the number of hours each week during which readers can use these special collections. A centralized reading area will allow a single-location usage of materials now housed in many locations and will eliminate the long delays in obtaining materials now stored in locations where no user access is available. Special reading areas for non-print materials such as microforms and films will be provided adjacent to the main reading area, thereby preserving the single access concept and yet providing excellent conditions for use of both print and non-print formats.

The most important advantage a Special Collections Library offers is improved research potential. The great wealth of library resources at Illinois is well known; it proves to be one of the strongest enticements in recruiting scholars to the Urbana campus. The ability of researchers to use these resources conveniently, however, is an issue often not considered. Even the users themselves are concerned primarily with holdings, rather than facilities, and for good reason: the best of facilities are no substitute for resources that are not available. The Special Collections Library will free us from this either/or situation and provide a facility for research that exceeds any past experience. It will present to the user a wonderfully rich but unified collection in multiple formats, instead of a number of now-isolated subject area collections. And consolidating and integrating these many inter-related collections will likely inspire research projects of wider scope, especially ones concerning Illinois, merely because the various

resources will be so easily and conveniently available and the working conditions for researchers so greatly improved.

The Special Collections Library, then, is envisioned as a pleasant but secure facility for the University Library's extraordinary collections. It will improve the conditions under which these materials are stored and utilized. It will promote security and preservation programs, encourage scholarship in and display of the collections, and vastly improve access to our resources. By providing a focus upon these invaluable collections, the building will promote long-overdue recognition of the University of Illinois Library as the major research facility in the Midwest, and encourage further strengthening of the Library's programs through contributions and bequests. In this way, the Special Collections Library will become the capstone of an outstanding research library.

Jerry L. Parsons

A Handefull of Pleasant Delites

The Elizabethans knew the delights of collections of miscellaneous items and knew how even the most miscellaneous piece contributed toward making a whole. This section of *Non Solus,* its title taken from Clement Robinson's 1584 miscellany of poetry, is devoted to some notes about activities serving to advance the Friends' central desire for a strong University Library.

The University Librarian

Library Friends will welcome Hugh C. Atkinson as the new University Librarian. He began his duties last September, coming from The Ohio State University where he had been Director of Libraries since 1971. Mr. Atkinson has moved vigorously to create a versatile automated circulation system in our Library similar to the one he instituted at Ohio State. The system will greatly improve circulation services, but more importantly it will help to stem fast rising personnel costs and so preserve as much as possible of the Library's budget for collection development. Mr. Atkinson's scholarly pursuits embrace several areas in library science, bibliographic work on Theodore Dreiser, and the editing of some of Stephen Crane's correspondence.

The Sandburg Roots

The Library Friends began this year's activities with an exhibit of the Carl Sandburg papers and a lecture by Herbert Mitgang. Mr. Mitgang is a correspondent for the *New York Times* and was a long-time friend of Sandburg, who had also been a newspaper man. Mr. Mitgang's lecture was a reminiscence of Sandburg, recalling especially their work together in filming a Lincoln documentary in Illinois. The lecture and exhibit commemorated the completion of the archival arrangement of the Library's massive collection of Sandburg's books, letters, manuscripts, and other papers; an exhibit catalog was prepared by Lynn Altenbernd and George Hendrick of the Department of English.

The Friends were privileged to have as their guest Margaret Sandburg, who continues to take a strong interest in her father's papers at the University of Illinois. Miss Sandburg brought some important additional papers

with her for deposit in the Collection. One item on exhibit drew special attention, because of the presidential election then in progress. It was a huge banner announcing a speech by Sandburg that was sponsored — as were the presidential debates — by the League of Women Voters.

An American Bookshelf, 1776

Library Friends will recall that the University of Illinois Library and the Illinois State Library have mounted a traveling exhibit of books, pamphlets, and maps from the Revolutionary War period. All the material was drawn from the Rare Book Room and is being shown in public libraries throughout Illinois. The exhibit has been a great success and many more libraries than we anticipated have asked to show it. The exhibit will be traveling in Illinois at least through Spring, 1977, having been on the road for a year. In addition to celebrating the Bicentennial, the exhibit is a tangible instance of the way in which the University of Illinois Library serves public libraries throughout the state as a Reference and Resource Library in the Illinois Library Network (ILLINET).

The First Great Biologist in the Arctic

For several years the University of Illinois Library considerably aided my work on a biography of Sir John Richardson, which was published in 1976 by Taylor and Francis, the London publishers of scientific works. Richardson was a prominent British naval surgeon, a pioneer geographic explorer in the Canadian Arctic, the author of the monumental *Fauna Boreali-Americana,* which established the specialty of Arctic biology (and with it the fundamental concept of regional biology), the foremost ichthyologist of his time, a correspondent and friend of most of the best known contemporary biologists in the English-speaking world, such as Charles Darwin, and the mentor of several prominent biologists including Thomas Henry Huxley.

My book was made possible by the generosity of the University of Illinois in granting sabbatical leaves, by fellowships from the National Science Foundation and the Guggenheim Foundation, and by a grant from the National Library of Medicine. At the University of Illinois Library, the Acquisitions Department cooperated continually, the Rare Book Room provided space and facilities, and the Reference Library gave much help in solving bibliographic problems. The Library School assigned four successive research assistants — Angela Pierro Bell, Mary Curvey Rose, Michele Huntley Bennett, and Mary Jackson Walker — to compile a complete bibliography of Richardson's numerous publications.

For Friends of our Library, the acquisition of the Sir John Richardson Collection has some amusing features. Several major collections of Richardsoniana were known to be in public institutions and in private hands. But in 1966, without any forewarning and apparently without the knowledge of most of the present descendants of Richardson, the collection of books and manuscripts inherited by Major General John Booth Richardson, Sir John's oldest son, came on the market. Three professors at Illinois were doing research on different aspects of Arctic biology — G. Neville Jones of Botany, Hobert Muir Smith of Zoology, and myself. Helen Welch of Acquisitions let us know of this chance. We marched to Director Downs' office with a strong recommendation to buy. He said: "I have no money, but let us live dangerously," and cabled Dawson's of Pall Mall in London. (Later the Research Board bailed him out.) Other libraries were negotiating for specific parts of this collection, but we offered to buy the whole thing, sight unseen, and got it out from under the noses of the Scott Polar Institute, the National Maritime Museum, and the Baker Library at Dartmouth. It is a good example of incisive and strong librarianship.

Robert E. Johnson

The Shakespeare Memorial/Royal Shakespeare Theatre Archives

At the Shakespeare Centre Library, Stratford-upon-Avon, are kept the promptbooks and theatre records that document the productions of the Shakespeare Memorial Theatre (renamed the Royal Shakespeare Theatre in 1961) from its beginning in 1879 to the present. Because these materials permit the careful scrutiny of past productions, they are important to scholars, teachers, and theatre professionals. It is not unusual to see students from British schools, secondary school teachers, and actors from the Royal Shakespeare Company consulting the reviews and promptbooks of past productions. Theatre historians use these records in their reconstructions of past performances. Students and teachers use them to sharpen their response to current productions. And actors and directors turn to them for guidance and inspiration.

The importance of these archives has grown with the fame and achievement of the theatre it serves, and it is now recognized throughout the world as an important research source. Heretofore available only through direct inspection in Stratford-upon-Avon, the archives may now be used by scholars and students in North America through the microfilms of the archives in the Rare Book Room of the University of Illinois Library.

To make these rich research materials generally accessible, there is in preparation a guide to the archives that will list each production of the com-

pany and will provide a comprehensive index to directors, designers, actors, newspaper reviews, and reviewers. By using the guide, scholars and students will be able to plan their research and locate relevant materials with an accuracy and ease hitherto impossible. This guide is being prepared with funds provided by the University of Illinois Graduate College Research Board and with the help of the University Library and the Graduate School of Library Science.

MICHAEL MULLIN

The Taylor-Langworthy Collection

The Illinois Historical Survey Library recently acquired the manuscript diaries and letters of Joseph Taylor, a lawyer, and his wife Sarah Langworthy Taylor. Taylor was a Kentuckian who settled in Princeton, Illinois, in 1848. His wife was the daughter of Cyrus Langworthy, a prominent resident and the first sheriff of Bureau County, Illinois.

Joseph Taylor's diaries for the years 1856 through 1876 are the most valuable items in the collection. The diaries contain Taylor's opinions on local politics, the ethics of fellow members of the bar, and the morals of the townspeople. Taylor also commented on important issues of the period including national politics, the Civil War, military bounties, the draft, the assassination of Lincoln, and the impeachment of Andrew Johnson. The diaries contain numerous negative references to abolitionists, Copperheads, and Radical Republicans. Of special interest are passages concerning Taylor's neighbor Owen Lovejoy and comments about Abraham Lincoln, whom Taylor first met on an Ohio River raft trip in October, 1849. He felt great respect for Lincoln until the issuance of the Emancipation Proclamation, at which time he wrote "if old Abe is going to bend to the abolitionists our country will go to the devil on double quick."

The collection also contains several long letters that Taylor wrote to his wife in 1867 while traveling through Europe and the Middle East. A copy of his book describing the journey, *A Gyre Thro' the Orient,* is in the collection. There are also forty-five Civil War letters written by Mrs. Taylor's brother Lucius to her and to his parents. A member of the 12th Illinois Infantry, he described the battles at Pittsburg Landing (Shiloh), Fort Donelson, Bald Knob, and Decatur, and commented on camp life and the use of Negro troops in the Union Army. Other items of interest are Joseph Taylor's account book (1851-1852), land patents, plans and receipts for the building of Taylor's home, and Cyrus Langworthy's certificates of election as sheriff.

This collection is an important source for researchers interested in Illinois

politics during the period of the Republican Party's formation, the Civil War years, and the Reconstruction Era. It is also valuable for the study of the Civil War on the "homefront," and of the legal profession in nineteenth-century Illinois.

MARY CARTWRIGHT

Some Notable Acquisitions, 1975/1976

The University Library's budget is being stretched to its limit to keep up with currently published material. Without the Library Friends' support, it would be impossible to do much at all towards strengthening our holdings of the earlier material on which the study and research of so many Library users depends. This year, as in the past, the Friends made a decisive difference in the Library's ability to maintain the excellence of its collections.

The stellar acquistion support by the Friends during 1975/1976 was the Le Rouge Revolutionary War atlas described by David Cobb elsewhere in this issue of *Non Solus*. The atlas typifies our policy of adding material in areas where the Library's collections are already strong. The Map and Geography Library has an excellent and diverse collection of early cartography that, taken with the printed and manuscript maps in the Illinois Historical Survey Library and the atlases in the Rare Book Room, makes one of the most distinguished collections of maps between the two coasts. One of the objectives in planning a Special Collections Library is to bring these three map collections into usable proximity to one another and to insure their proper safeguarding and preservation.

Another instance of building on existing strengths was our acquisition of two works concerning Martin Luther. Readers of *Non Solus* will remember H. G. Haile's 1975 article on the first collected edition of Luther's German works; this past year the Library acquired a letter by Luther printed in Wittemberg in 1523 and a sermon preached by Luther's associate Johann Bugenhagen. Luther's *Brieff an die Christen ym Niderland* comments on two Augustinian monks who were burned at the stake in Brussels for clinging to Evangelical tenets. They were the first martyrs of the Protestant movement, and Luther commemorates their death as a divine demonstration of the truth of the gospel he was preaching. Bugenhagen's concerns were less sanguinary. He was more a practical organizer of the Reformation than a missionary of it; and as literacy was essential for individual Bible interpretation, he was specially active in working for a system of both Latin and vernacular schools controlled by city authorities.

As literacy spread in Germany and in other parts of Europe, especially in the seventeenth century, the market for works of popularized learning grew.

"The transporting of the library of Count Cavagna Sanguiliana de Gualdana carried out by the Lombardian Automobile Service Company. 1921."

Readers of the "Delites" will remember an earlier description of the Library's collection of emblem books — the storehouse of the symbolic and allegorical concepts of Europe from the sixteenth through the eighteenth centuries. A number of emblem books were acquired in 1975/1976. Four of them, printed between 1629 and 1710, are especially interesting in showing how the plates used for printing the illustrations were sometimes passed from printer to printer and used, with only the slightest repairs, over considerable spans of time.

Another but quite different illustrated book was among the four Japanese works that the Friends purchased last year. This book is a particularly fine pictorial work showing the characters in the classic Chinese novel *Shui hu chuan,* which has been translated by Pearl Buck as *All Men Are Brothers.* This book and the others complement the Library's collection of Tokugawa books described by Robert G. Sewell in the 1975 issue of *Non Solus.*

Some of this past year's notable acquisitions fall in a specially interesting category. In 1921 the University purchased the Library of Conte Antonio Cavagna Sanguiliana de Gualdana. It contained a tremendous wealth of books, maps, manuscripts, and documents about Italian life and history from the Renaissance through the early twentieth century. Much of this material was cataloged and incorporated into the Library's collections during the

ensuing thirty years, but in 1951 some 20,000 items outside then-current research interests were put in 225 boxes for — as it turned out — almost permanent storage. Early in 1976 this rich store of material was unboxed and moved to the Rare Book Room where it will be brought under bibliographic control and made fully available to researchers with funds provided by the National Endowment for the Humanities. Some books thus "acquired" were set aside for immediate cataloging. Among them is a biography published in 1686 of Elena Lucrezia Cornaro Piscopia, a noble Venetian who was the first woman to receive a university degree. It was a milestone in academic history when on June 25, 1678, after an examination before an immense audience, a wreath of laurel was placed on her head, a heavy ring on her finger, and on her shoulders the mozetta, or cape, and she was pronounced *Magistra et Doctrix Philosophiae*. The "acquisition" of this biography is particularly happy, as it joins a new account of Cornaro Piscopia by Nicola Fusco, issued in 1976 in a limited edition presented to university and college libraries in the United States in preparation for the tercentenary celebration of Cornaro Piscopia's winning her degree at the University of Padua.

Financial Statement of the University of Illinois Library Friends

1 October 1975 – 30 September 1976

Income

27 Sponsoring members	$ 2,700.00	
7 Subscribing members	350.00	
321 Contributing members	8,025.00	
1 Student member	7.00	
Gifts	916.00	
	11,998.00	$11,998.00
Subscriptions to *Non Solus*	37.60	
Sale of Friends note cards	1,076.00	
	1,113.60	13,111.60
Balance from 1974-75		9,333.40
		$22,445.00

Expenditures

Membership perquisites: printing, mailing, receptions, miscellaneous	$ 2,566.09
Membership development: printing, mailing, miscellaneous	3,446.81
Library materials acquired	6,702.00
	12,714.90
Manufacture of Friends note cards	1,793.71
	$14,508.61

Balance $ 7,936.39

NOTE: The 1975-76 balance is encumbered for 1976-77 expenditures a follows:

Conservation	$2,000.00
Gifts with designated purposes	897.00
	$2,897.00

Contributors

MARY CARTWRIGHT is a graduate research assistant in the Illinois Historical Survey Library and is working toward a Masters degree in the Graduate School of Library Science at the University of Illinois.

JERRY CALL is Archivist for the University of Illinois Musicological Archives for Renaissance Manuscript Studies. He is working on a dissertation dealing with controversial issues in nineteenth-century musical aesthetics.

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CHARLES B. ELSTON, Assistant University Archivist and Newspaper Librarian, is the author of several articles on archival topics. He is currently studying the legal problems arising from the research use of student records and is completing a bibliography of nineteenth-century agricultural periodicals at the University of Illinois.

ROBERT E. JOHNSON, Professor of Biology at Knox College, Galesburg, Illinois is also Professor of Physiology Emeritus at the University of Illinois in Urbana, where he was on the faculty from 1949 to 1973, and head of the Department of Physiology from 1949 to 1961. In addition to scientific books and journal articles on human nutrition and metabolism in environmental stress, he has written biographic articles on the Scottish biologist Sir John Richardson and the English naval surgeon and Arctic explorer Robert McCormick for the *Dictionary of Canadian Biography,* and on the Russian explorer of Central Asia Nikolai Przhevalsky and the Swedish explorer of the Gobi Desert Sven Hedin for the *Encyclopedia of World Biography.* He is now completing a book on Lt. Frederick Schwatka, whose library the University of Illinois purchased in 1925 from Mrs. Schwatka, the explorer's widow.

NANCY H. MANLEY is the Circulation/Reserve librarian at the Undergraduate Library, University of Illinois. She is responsible for the film book collection there, and has authored a film reference bibliography.

MICHAEL MULLIN, Assistant Professor of English, is the editor of *Macbeth Onstage: An Annotated Facsimile of Glen Byam Shaw's 1955 Promptbook* (University of Missouri Press: 1976). He has written numerous articles on Shakespeare's plays on stage and on film. In 1975 he held an Observership with the Royal Shakespeare Company.

JERRY L. PARSONS, formerly Library Administrative Assistant, is now Assistant University Librarian for Administration at the California State University, Sacramento. While at Illinois, he coordinated all library building planning. He is cur-

rently writing a book on the supervision of library employees that evolved out of a course he taught on the same topic.

JOANNE WHEELER recently received her Ph.D. in American History from the State University of New York at Buffalo. She is now completing a study of black voters in southern Illinois during the Reconstruction Era, part of a larger work on race relations in southern Illinois in the late nineteenth century.

Membership information: The University of Illinois Library Friends invites membership contributions in the following categories: Contributing members, $25; Subscribing members, $50; Sponsors, $100; Patrons, $500; and Benefactors, $1,000. These tax deductible contributions will be used to strengthen the University of Illinois Library at Urbana-Champaign. Checks should be made payable to the University of Illinois Foundation, 224 Illini Union, Urbana, Illinois 61801.

Subscription information: Copies of *Non Solus* are sent to all members of the University of Illinois Library Friends. Individuals who are not Friends may purchase copies for $5. Libraries and other institutions that wish to receive the annual issue of *Non Solus* and other publications sponsored by the Friends may subscribe for $10 yearly. Individual orders and subscription requests should be addressed to *Non Solus,* the Publication Office of the University of Illinois Graduate School of Library Science, 249 Armory, Champaign, Illinois 61820. *Non Solus* is identified by ISSN 0094-8977. All editorial correspondence should be addressed to Scott Bennett, 346 Library, University of Illinois, Urbana, Illinois 61801.

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NON SOLUS

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no. 5

THE LIBRARY OF THE
JUL 17 1973
UNIVERSITY OF ILLINOIS
URBANA-CHAMPAIGN

NO. 5 ~ UNIVERSITY OF ILLINOIS LIBRARY FRIENDS

Our cover reproduces an unattributed photograph of Carl Sandburg, c. 1918, drawn from the Carl Sandburg Collection at the University of Illinois Library.

Our title page incorporates the device and motto of the Elzevier family, one of twenty-seven such printer's devices rendered in stained glass around the reference room of the University of Illinois Library. Louis Elzevier was born in Louvain in 1540 and established his press in the Dutch university town of Leyden, where he brought out his first book in 1592. After his death in 1617 his five sons and their heirs continued their work in various Dutch cities for nearly a century. During one of the dark periods in the history of printing, the Elzeviers stand out for their scholarship as well as for the quality of their workmanship. Several hundred books from the Elzevier presses are now in the University of Illinois Library.

Scott Bennett is editor of *Non Solus* and acknowledges with gratitude the help of N. Frederick Nash, Susan Shattuck, R. W. Oram, Larry Slanker, and the University of Illinois Foundation; of Holly Stevens; of the Henry E. Huntington Library and Art Gallery; of Harriet Crawford, C. R. Nichols, Austin Rutherford, Nina Zimmerman, and Helen Parkes; of Harcourt Brace Jovanovich, Inc. and the Carl Sandburg Family Trust; and of Margaret Sandburg, Janet Sandburg, and Helga Sandburg Crile.

NON SOLUS

No. 5 1978

A PUBLICATION OF THE
University of Illinois Library Friends
AT URBANA-CHAMPAIGN

This issue of *Non Solus* is dedicated
with warmest regard to three extraordinary
Library Friends

Margaret Sandburg

Janet Sandburg

Helga Sandburg Crile

CARL SANDBURG, 1878-1978: A CENTURY OF AMERICA

An exposition of the Carl Sandburg Collection
at the University of Illinois Library at Urbana-Champaign,
prepared by George Hendrick and A. Lynn Altenbernd

CHAPTER 1
FIRE STATION DORMITORY 18

As I thot abt going int a Lombrd classroom as a studnt I did sm rembrng. I hd wlkd barefoot ovr all sidewlks, paths nd cornrs of th 13-acre campus. Every pine in th clump at th southwest cornr ws a frnd of min, so was th Big Elm a few steps nrth of th [redacted] frnt dr nd th iron pump w a wide shallow iron drinkng dish chaind t it. of th main bldg I hd wlkd barefoot alng every hallway nd int evry rm, nd in th wondrfl litl museum on th scnd flr I hd mockd at th tall grinning skeleton whl he mockd bck at me. Now fr th frst tim I ws to lrn closeup wt ty did in th classrms.

~~2 of th faculty mbrs~~ who hd bn teachng at Lmbrd bfr I ws brn. Isaac A. Parker ~~prefer of Greek,~~ nd Nehemiah White, hd silvr beards nd faces you cd fit int a panel of ongfellow, hittier and Bryant. Tr faces sd, "We are the Past nd y cn lrn fm usx if y wl pay attentn and listen." Ty blvd in bks, diligence, decency and lives far fm [redacted] crowds, turmoils, riots.

Insert p.10

Lmbrd hd its beginnings officially wn in 1850 th Spoon Rivr Assn of the Universalist Church resolvd t locat a "nonsectarian academy" in Glsbrg. Th US census fr 1860 countd mr tn 600,000 Univrslsts in th cntry nd in th 1850's tr wr far mr Univrslsts on th Ill prairies tn at latr times. Ty wantd tr sns nd dghtrs t go t a college whr ty wd b free fm th "creed drillng", as ty termd it, of th mny collegs teachng tt tr is a real hell nd you'll go to it unless y watch yr step. Aftr using mkshift bldgs fr sm yrs th 1859 catalogue picturd th new brick main bldg put up at a cost of 40,000 pioneer dollars. Tr she stood, 80 feet lng by 66 ft wide, 3 stories high, Gothic, Norman nd smthng else in style, w noble towrs on its cornrs, th 4th southeast cornr towr unfinishd (eithr bcs ty) forgot abt it or ran out of money or brick. A grand prairie lndmark w cow pasturs acrss th road on 3 sides. 4 bldgs of my yngr das stnd out in my memry: th First Church in New England style on th Pblic Square, roofd by oak beams hauld mny miles by hrse nd oxen, benches nd paneling of black walnut th whole bldg torn dwn by thghtless pl nd scatterd nobdy rmbrs whr; th old Knox Cnty crthse in Knoxville

First draft of the unpublished second volume of Sandburg's autobiography, "Ever the Winds of Chance." Copyright © 1977 by Frank M. Parker and Maurice C. Greenbaum as Trustees of the Carl Sandburg Family Trust. All rights reserved.

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A Handefull of Pleasant Delites 35

CHAPTER 1
CLASSROOMS AND HOSE CARTS

As I thought about entering Lombard College in my home town of Galesburg, Illinois, I did some remembering. I had walked barefoot over all sidewalks, paths and corners of its 13-acre campus. Every pine in the clump at the southwest corner was a friend of mine; so was the Big Elm a few steps north of the front door of the main building and the iron pump with a wide shallow iron drinking dish chained to it. I had walked barefoot along every hallway and into every room, and in the wonderful little museum on the second floor I had mocked at the tall grinning skeleton while he mocked back at me. Now as a student in this year of 1898 I was to learn closeup what went on in the classrooms.

Lombard had its beginnings officially when in 1850 the Spoon River Association of the Universalist Church resolved to locate a "non-sectarian academy" in Galesburg. The United States census for 1860 counted more than 600,000 Universalists in the country, and in the 1850's there were far more Universalists on the Illinois prairies than at later times. They wanted their sons and daughters to go to a college where they would be free from the "creed drilling," as they termed it, of the many colleges teaching [redacted] there is a real hell and you'll go to it unless you watch your step.

Second draft of the unpublished second volume of Sandburg's autobiography, "Ever the Winds of Chance." Copyright © 1977 by Frank M. Parker and Maurice C. Greenbaum as Trustees of the Carl Sandburg Family Trust. All rights reserved.

Introduction

The present exhibit of materials from the Carl Sandburg papers is the third to be mounted in the Rare Book Room of the University of Illinois Library. In 1958, in celebration of the poet's eightieth birthday and to stimulate interest in the recently acquired collection, Professors John T. Flanagan of the Department of English and Leslie W. Dunlap, Associate Director of the University Library, arranged an exhibit of Sandburg material. Under the title *The Sandburg Range,* the catalog of that exhibit set forth the resources of the collection. Professor Flanagan assessed Sandburg's achievement and his place in American letters, while Professor Dunlap's notes to the exhibit items at once supported that assessment and sampled the diversity of the papers and memorabilia.

In 1977 the present writers prepared a second exhibit, *The Sandburg Roots,* to commemorate the acquisition of additional materials and the virtual completion of the arranging and cataloging of the collection by Susan Shattuck. That exhibit and its catalog emphasized the early years of Sandburg's career in the hope of attracting attention to a period that is important but insufficiently known. The present exhibit is designed to celebrate Sandburg's one-hundredth birthday as well as the receipt of still more material from the Carl Sandburg Family Trust.

The exhibit and this issue of *Non Solus* are intended to illustrate the ways in which the resources of the Sandburg collection can be used to extend our knowledge and understanding of an important writer and his work and world. Our essays have several features in common. Each of them, though most notably the Matson Slave Case essay, shows the materials of the Sandburg collection being used in conjunction with other resources. Second, each of our essays represents an incomplete project. We have tried to point the direction of further study and to open issues without at this time attempting to resolve them. Third, each of the questions dealt with represents a more or less numerous class of inquiries that could be pursued through the resources of the collection. From time to time in the individual essays we have mentioned matters that need

attention, without supposing that we have been able to imagine all the questions that might arise. In addition we are aware of work that has recently been completed or is still under way. Helga Sandburg Crile's book on the courtship and marriage of her parents, *A Great and Glorious Romance,* has recently been published. Margaret Sandburg's extended biography of her father is well advanced. In addition, Professor Robert Carringer of the Department of English at the University of Illinois has collected all of Sandburg's film reviews for the *Chicago Daily News* and has made substantial progress in indexing them. He feels that Sandburg's reviewing was substantially better than most such work at the time, that it represents an important activity at a crucial period in Sandburg's career, and that the reviews can serve as a resource for the history of film exhibition in a major American city.

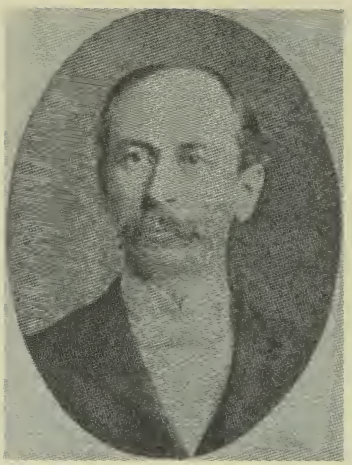
Our centenary observance, then, is both a backward glance over roads Sandburg traveled and a look ahead down paths marked out but as yet little explored.

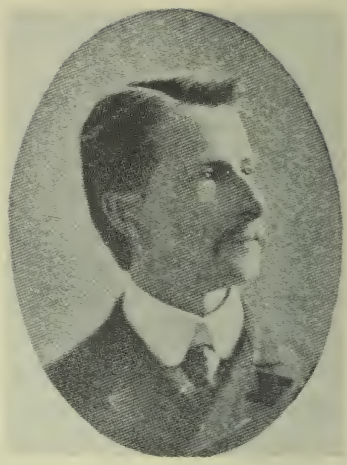
Ever the Winds of Chance

Always the Young Strangers, the first volume of Sandburg's autobiography, ended with Sandburg returning from the Spanish-American War, enrolling as a freshman in Lombard College in Galesburg, Illinois (he had been forced to drop out of school after the eighth grade and never attended high school), and his securing a job at the fire department to help pay his college expenses. *Ever the Winds of Chance,* the unpublished fragment of the second volume of the autobiography, begins with a history of Lombard College. The frontispiece for this issue of *Non Solus* is the first page of the manuscript; it is in Sandburg's typewritten shorthand that omitted vowels. The illustration facing page 1 reproduces the first page of Sandburg's next draft, showing revisions and the inclusion of the vowels. Miss Margaret Sandburg, who has transcribed many of her father's unpublished poems, said in an interview: "He left out all the vowels, and it took a while to figure out that 't' was 'to' or 'too' and 'tt' was 'that.' He wasn't perfectly consistent either and there were some real puzzles. For a time I was stumped by the word 'mmmn.' Suddenly it came to me that it was 'mammon.' They used to speak a lot about mammon in the old days, but they don't much any more." Because Sandburg prepared the second draft of his autobiography, the scholar will be denied the pleasure of speculating about "mmmn" and other such shorthand words.

The fragment of *Ever the Winds of Chance* ends with Sandburg leaving college just before graduation and departing for Chicago. The first draft of the manuscript is 118 pages long. *Ever the Winds of Chance* is now restricted, but once it is released for study and publication it will provide unique material for the understanding of Sandburg's formative years at Lombard.

At Lombard College, Sandburg read the poetry of Browning in a course taught by Professor Frank Hamilton Fowler. Professor Fowler was an immensely learned man, but Sandburg felt Browning's poems did not need the explication of a scholar. One Browning poem that particularly





Photographs of Professors Frank Hamilton Fowler and Philip Green Wright from *Lombard, A Retrospect and a Forecast,* Galesburg: Asgard Press, n.d.

appealed to Sandburg was "A Toccata of Galuppi's"; he memorized the poem and recited it for those who would listen. It was not just the hedonism that attracted him. Other young men might recite these lines to their young ladies:

> Was a lady such a lady, cheeks so round and lips so red, —
> On her neck the small face buoyant, like a bell-flower on its bed,
> O'er the breast's superb abundance where a man might base his head?

Sandburg, though, recognized the significance of the last lines:

> "Dust and ashes!" So you creak it, and I want the heart to scold.
> Dear dead women, with such hair, too, — what's become of all the gold
> Used to hang and brush their bosoms? I feel chilly and grown old.

Sandburg was clearly drawn to Browning's poetic treatment of a musician who dealt with themes in a seemingly frivolous, superficial manner, yet beneath the surface exposed somberness and sadness.

Professor Fowler, M.A., Johns Hopkins, Ph.D., University of Chicago, was rather pedantic in his approach to literature and was not the perfect teacher for Sandburg, as Philip Green Wright was. But Sandburg did not ignore the courses of the young Chicago Ph.D. Sandburg studied English prose with him, using J. Scott Clark's *A Study of English Prose Writers,* which included selections from twenty-one English writers from Bacon

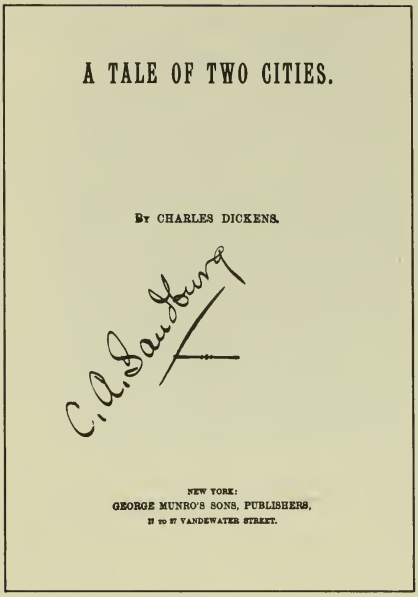
to Ruskin and selections from five Americans — Irving, Hawthorne, Emerson, Lowell, and Holmes.

We know that Sandburg was intrigued by Charles Lamb. In the Clark text, Sandburg marked the passage describing Mary Lamb's stabbing her mother to death and Lamb's becoming her guardian — "a most trying burden, which he bore heroically till the day of his death." Sandburg was drawn to Lamb's writings about not quite proper Englishmen, about Jews and Quakers and chimney sweeps; he was impressed by Lamb's attempts to maintain his sanity throughout the many almost impossible situations he faced, and in later life Sandburg was constantly drawn to a re-reading of Lamb's work, especially *The Last Essays of Elia,* remarking, "I go to it like some people who at times must have bread with nippy cheese and beer."

There can be no doubt that the great English and American prose stylists influenced Sandburg's own writing. The writings in Clark's text showed Sandburg how the prose masters achieved their artistic aims; Sandburg was equally interested in what they had to say. For example, he marked this section from Thackeray's *The Newcomes:* "The wicked are wicked, no doubt, and they go astray and they fall, and they come by their deserts; but who can tell the mischief which the very virtuous do?" Is this a passage Professor Fowler commented on in class, or did Sandburg mark it when he was reading in the firehouse? We do not know. But we do know Sandburg marked this passage from Clark's text for comment in *Ever the Winds of Chance.* Hundreds of volumes in Sandburg's library contain markers such as this one.

The material in *A Study of English Prose Writers* maintained Sandburg's interest in that course, but Professor Fowler seems to have been less successful in his Anglo-Saxon course. James W. Bright's *An Anglo-Saxon Reader* was the text, but Sandburg made no notes in the book, no comments on grammar, no interlinear readings. It is likely that Sandburg saw something about the change of language over the centuries as he studied Anglo-Saxon, but it is unlikely that he devoted much time to the subject. Sandburg had begun writing for Lombard College publications — *The Lombard Review* and *The Cannibal* — and his primary interest was in developing his own command of modern English.

For a dramatic recital, Sandburg took it upon himself as he later noted, ironically, to "edit, revise, correct Mr. Dickens." This audacious act was performed on Chapters V and VI of *A Tale of Two Cities.* In Chapter

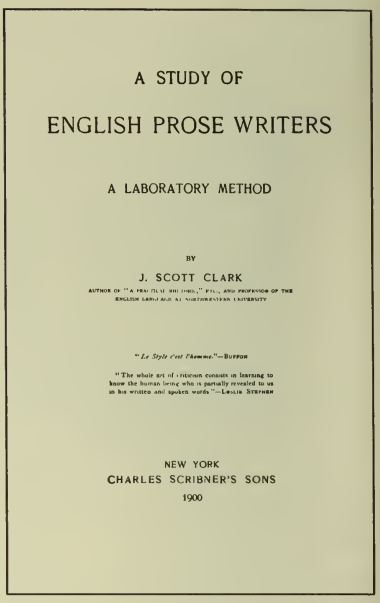


A TALE OF TWO CITIES.

By CHARLES DICKENS.

C. A. Sandburg

NEW YORK:
GEORGE MUNRO'S SONS, PUBLISHERS,
25 TO 27 VANDEWATER STREET.



A STUDY OF

ENGLISH PROSE WRITERS

A LABORATORY METHOD

BY

J. SCOTT CLARK

AUTHOR OF "A PRACTICAL RHETORIC," ETC., AND PROFESSOR OF THE ENGLISH LANGUAGE AT NORTHWESTERN UNIVERSITY

"*Le Style c'est l'homme.*"—BUFFON

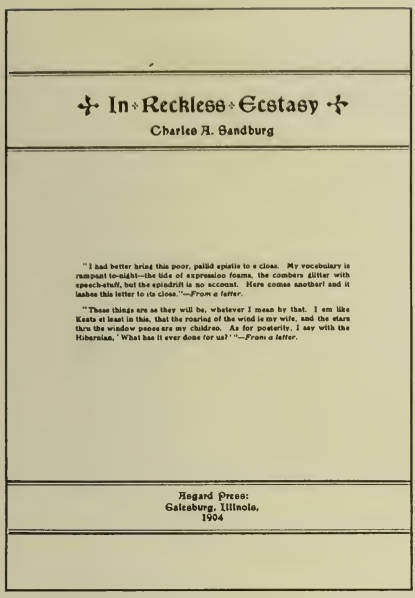
"The whole art of criticism consists in learning to know the human being who is partially revealed to us in his written and spoken words."—LESLIE STEPHEN

NEW YORK
CHARLES SCRIBNER'S SONS
1900

VI of the novel, Sandburg objected to the repetition of the phrase "weep for it," crossed it out several times, and then interpolated "She felt his tears upon her face and her sobs upon his heart" for the offending words.

That Professor Philip Green Wright made a profound impression on Sandburg has long been known. Professor Wright taught theme writing, mathematics, astronomy, and economics at Lombard, and his students were enthusiastic about his classes. Sandburg's letters to Professor Wright have recently been published in *Carl Sandburg, Philip Green Wright, and the Asgard Press, 1900-1910,* but Wright's letters to Sandburg were not published. The Sandburg collection in the Rare Book Room contains eleven letters by Wright to Sandburg, and they are tremendously valuable to our understanding of Sandburg's intellectual development. They help explain why Sandburg wrote to Harry Golden: "The three great influences on my life — my teacher at Lombard, Philip Green Wright, my wife, Paula Steichen, and my brother-in-law, Edward Steichen."

Wright was broadly learned and had a well-developed social conscience. He was convinced of the need for a new social order, and it was through him that Sandburg began to develop his own socialist views. Sandburg said of him, "Philip Green Wright had gifts and gave us what he had with never a hint or assumption to us younger ones of a superior



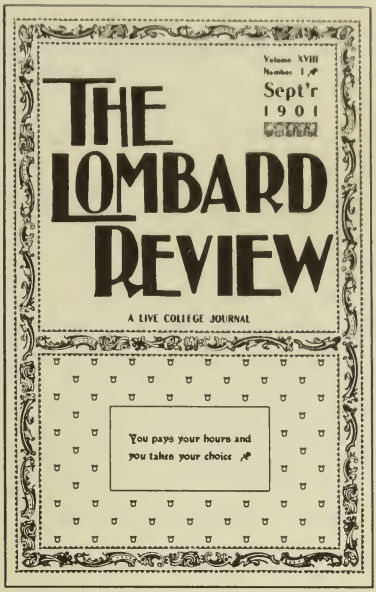
In Reckless Ecstasy

Charles A. Sandburg

"I had better bring this poor, pallid epistle to a close. My vocabulary is rampant to-night—the tide of expression foams, the combers glitter with speech-stuff, but the spindrift is no account. Here comes another! and it lashes this letter to its close."—*From a letter.*

"These things are as they will be, whatever I mean by that. I am like Keats at least in this, that the roaring of the wind is my wife, and the stars thru the window pane are my children. As for posterity, I say with the Hibernian, 'What has it ever done for us?'"—*From a letter.*

Asgard Press:
Galesburg, Illinois,
1904



and richly-stored mind. I had learned a little about Leonardo da Vinci and gave Professor Wright the nickname of 'the Illinois Prairie Leonardo.' I had four years of almost daily contact with him and visited him in later years as much as possible. And there was never a time when he didn't deepen whatever of reverence I had for the human mind and the workings of a vast mysterious Universe."

One of the major contributions Professor and Mrs. Wright made to the intellectual life at Lombard College was to hold open house on Sunday nights; these evenings were especially appealing to students interested in reading and writing. On his Truddle-Gordon press, under the Asgard Press imprint, Wright printed four of Sandburg's early books — *In Reckless Ecstasy* (1904), *Incidentals* (1907), *The Plaint of a Rose* (1908), and *Joseffy* (1910).

Information from *Ever the Winds of Chance* will enhance our understanding of Sandburg's development at Lombard and will make us more aware of others in the College community who influenced the young Sandburg.

Writing about Sandburg and His Literary Friends

Until 1978 the best biographical information about Sandburg was to be found in *Always the Young Strangers,* in Herbert Mitgang's edition of *The Letters of Carl Sandburg* (though only a small number of Sandburg letters are printed there), and in Harry Golden's anecdotal *Carl Sandburg.* Major biographical studies of Sandburg are needed, as is also a much fuller edition of his letters with both sides of major correspondences.

A part of the need was met this year with the publication of Helga Sandburg's *A Great and Glorious Romance: The Story of Carl Sandburg and Lilian Steichen.* Helga Sandburg Crile's interpretative biography is a sensitive attempt to understand her mother and father and the world in which they lived. Drawn from many sources (including much family material now in the University of Illinois Library), this biography is certain to be widely discussed and quoted, and the manuscript of it will be of special interest to Sandburg scholars.

Miss Margaret Sandburg is also at work on a detailed biography of her father, one covering his whole career. It is obvious that later biographies must draw heavily on the books by Carl Sandburg's daughters and on the massive Sandburg papers at the University of Illinois.

Studies of Sandburg's literary relations are closely connected with biographical study, and we anticipate scholars will now turn to specialized accounts of Sandburg and *Poetry,* with Harriet Monroe as editor of that magazine, and of Amy Lowell, Ezra Pound, Wallace Stevens, and other poets. This essay does not pretend to be such an account, but it does point out some of the materials useful to such studies.

The Rare Book Room received a large shipment of letters and manuscripts from the Carl Sandburg Family Trust in June 1977, a shipment that included many surprises, including the Wallace Stevens manuscripts shown in the exhibit.

Both Wallace Stevens and Carl Sandburg began to publish in Harriet Monroe's *Poetry* in 1914, and during the next few years both expressed admiration for the work of the other. Sandburg wrote to Louis Untermeyer on April 10, [1919] that Stevens "holds me for repeated readings. The music of his lines and the dusk of implications in the phrases stays on and delivers its effect for me always in pieces like Thirteen Ways of Looking at a Blackbird." Sandburg sent Stevens an autographed copy of *Cornhuskers* in October 1919; he tipped into the volume a typed manuscript of "Hats":

Hats, where do you belong?
what is under you?

On the rim of a skyscraper's forehead
I looked down and saw : hats : fifty thousand hats :
Swarming with a noise of bees and sheep, cattle and waterfalls,
Stopping with a silence of sea grass, a silence of prairie corn :

Hats : tell me your high hopes.

Sandburg then added this handwritten note: "Wallace Stevens: Here is one of thirteen ways of looking from a skyscraper. Carl Sandburg" (quoted with permission of the Huntington Library, San Marino, California). Stevens responded to Sandburg on October 17, [1919]: "Thanks for Cornhuskers. I have not read a book of poems for so long that I cannot remember the last. But I have spent several hours with yours and intend to get all your fling and truth out of it. How much piffle there is in most poetry! The blessing becomes a disease. But with you it is still a blessing and a juicy one. And I am particularly grateful to you for remembering my wish to have the book from you personally" (© Holly Stevens).

Perhaps because of Sandburg's great admiration for "Thirteen Ways of Looking at a Blackbird," Sandburg acquired the manuscript of that poem, probably from Stevens himself. The holograph of that poem was included in the June 1977 shipment to the Rare Book Room and is now exhibited for the first time.

Harriet Monroe

Harriet Monroe must have known of Sandburg's admiration of Stevens' poem, and most likely she gave Sandburg the two letters of Stevens to her and the holographs of twelve poems published under the general title "Sur Ma Guzzla Gracile" that are in the Sandburg collection. The covering letter of January 30, 1921, submitting "Sur Ma Guzzla Gracile" is of particular interest because it shows the understated manner Stevens used in presenting his poetry. To Miss Monroe he wrote: "Yr Xmas card and a rainy day (which has made it possible for me to copy them for you) are back of the enclosures. They are the result of a good deal of weeding out — or the residue. This had not been a good year for poetry with me for I have never before been so busy." He ended the letter by saying of the enclosed poems: "They read better backwards than forwards in my eye — they've been here so long" (© Holly Stevens).

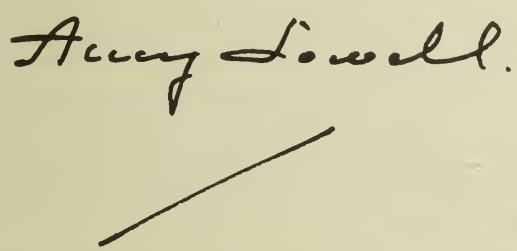
The other letter to Miss Monroe is dated November 5, 1918, and indicates Stevens' good judgment and practicality in dealing with a poetic controversy then raging. Edgar Jepson had cantankerously attacked *Poetry* in the May, 1918, issue of the *English Review,* and Miss Monroe's reply was refused by that journal. Miss Monroe was greatly agitated by Jepson's attack on her magazine and many of the poets she was publishing. Stevens wrote: "Don't you take Jepson too seriously? And Pound, too? I should mourn if you were to become involved in a very uninteresting row with these two. Pound is deliberately capitalizing old stuff all around. It is such a chestnut to peck at: United States art, Great Britain poetry, and so on. But, of course, I live in the country and may not realize the importance of things" (© Holly Stevens).

Ezra Pound

The June 1977 shipment of papers from the Sandburg Trust to the Rare Book Room contained one additional Ezra Pound letter to Sandburg, undated, but an answer to Sandburg's letter to Pound, March 22, 1930. This letter and the eleven Pound letters previously received are all

unpublished. Sandburg was remarkably patient with the volatile Pound, and his assessment of Pound was sound, as the conclusion to his essay on Pound, published in *Poetry* for February, 1916, shows:

> People write poetry because they want to. It functions in them as air in the nostrils of an athlete in a sprint. Moods, thoughts, emotions, surge over writers as they do over inventors and politicians. It is a dark stuff of life that comes and goes.
>
> There are those who play safe and sane in poetry, as in mechanics and politics. To each realm its own gay madmen. Some win their public while they live. Others must mould a very small public while alive, and be content with a larger one after death. Still others need no public at all, and in the role of by-standers they get more enjoyment and knowledge of life than as performers.
>
> In a world with so high a proportion of fools, it is neither disgrace nor honor when people say of a finished work, "I can't understand it." The last word on the merits of it will be spoken by the future. And sometimes the future decides that a work is beautiful and worth treasuring, and then ironically destroys it and leaves behind no word of explanation nor apology.
>
> I like the pages of Ezra Pound. He stains darkly and touches softly. The flair of great loneliness is there. He is utter as a prairie horseman, a biplane in the azure, a Norse crag, or any symbol of the isolate, contemplative spirit of man unafraid and searching. He is worth having.



One writer who did much to encourage Sandburg was Amy Lowell, the Imagist. The Sandburg collection contains twenty-eight letters of Miss Lowell to Sandburg. Her letter of May 8, 1916, exemplifies her interest in the young poet. She praised "Omaha" and "Billy Sunday" and was anxious to get Sandburg better known by publishing one of his poems along with an article she was publishing in *The Craftsman*.

Miss Lowell then published a review of *Chicago Poems* and expanded her comments in *Tendencies in Modern American Poetry*. She wrote Sandburg on June 22, 1916, that she took exception to what she felt was propaganda in his poetry. In *Tendencies in Modern American Poetry* she wrote, first quoting an offending poem by Sandburg:

Dynamiter

I sat with a dynamiter at supper in a German saloon eating steak and onions.
And he laughed and told stories of his wife and children and the cause of labor and the working class.
It was laughter of an unshakable man knowing life to be a rich and red-blooded thing.
Yes, his laugh rang like the call of gray birds filled with a glory of joy ramming their winged flight through a rain storm.
His name was in many newspapers as an enemy of the nation and few keepers of churches or schools would open their doors to him.
Over the steak and onions not a word was said of his deep days and nights as a dynamiter.
Only I always remember him as a lover of life, a lover of children, a lover of all free, reckless laughter everywhere — lover of red hearts and red blood the world over.

That a man loves children, particularly his own, is a good and beautiful thing. But to use that fact as a dazzling screen to obscure the horror of his trade of blowing other men, who possibly also love their children, into atoms, because of a difference in opinions, may fairly be stated as faulty vision on the part of the poet. Now Mr. Sandburg severely handles the killing in war; a killing again brought about by a difference of opinions. He does not justify his dynamiter, it is true, but he looks at him obliquely, leaving out what he does not wish to see, because of his sympathy with the opinions the man represents. Propaganda is the pitfall of poets. So excellently endowed a poet as Mr. Sandburg should beware.

She went on to say, though, "I have dwelt so long on the propagandistic side of Mr. Sandburg's book, because he challenges us with it upon many pages. But these are poems, and it is as poetry that the work must be judged. 'Chicago Poems' is one of the most original books which this age has produced."

Miss Lowell's objections could have caused considerable ill-feeling, but

Sandburg understood her general praise for his work. "I have," he wrote her on July 23, 1916, "a thousand points of defense or counter-offense against the antagonisms you voice." But he did not send them to her and their friendship continued.

After a late summer 1920 visit with the Sandburgs, Miss Lowell sent him her poem "To Carl Sandburg," with its evocative picture of Sandburg and guitar. He sent her "THREE NOTATIONS ON THE VISIT OF A MASSACHUSETTS WOMAN TO THE HOUSE OF NEIGHBORS IN ILLINOIS."

Limitations of space prevent us from showing important letters from other literary acquaintances of Sandburg — Robert Frost, Vachel Lindsay, Edgar Lee Masters, Sara Teasdale, and many others — but it is obvious that it is now time for a detailed study of Sandburg's relationships with his contemporaries. These studies will of necessity draw upon manuscript collections at the Huntington Library, University of Chicago Library, the Harvard libraries, the Library of Congress, and other major depositories, as well as on the University of Illinois Sandburg collection.

A Writer Who Still Speaks to Us

Sandburg has a great deal to say to contemporary readers. That is most evident in the publication this year of a new volume of his poetry. In addition, a careful study of the evidence preserved in the University of Illinois Library about the ways in which Sandburg created and revised his poetry will much enhance our understanding of works long known to readers.

The previously unpublished poetry is richly represented at the University of Illinois by a photocopy of the manuscript and galley proofs of *Breathing Tokens,* new poems of Carl Sandburg edited by his daughter Margaret Sandburg. Miss Sandburg ends her introduction to *Breathing Tokens* evocatively: "For although my father has been 'under the sod,' as he liked to put it, for some years now, here he is again, the old idealist, fighter, philosopher, dreamer, and poet, still with something to say."

Breathing Tokens does not contain all of Sandburg's unpublished poetry. We hope Miss Sandburg will soon bring out another volume of Sandburg's unpublished poems and that an expanded *Complete Poems* will then appear.

The Sandburg collection contains many manuscripts of published works, often accompanied by galley and page proofs, most of them showing revisions. From these papers the successive stages of Sandburg's composition can be reconstructed, so that we can watch the poet and prose writer at work, adding concreteness and vividness to a poem, sharpening the meaning of an expository passage, responding to the practical realities of the publishing world, balancing the demands of integrity against the need to reach the widest possible audience. Little work has thus far been done with Sandburg's typescripts and proofs. To suggest what can be done with such materials, we give here a preliminary examination of the history that produced the final version of "To a Contemporary Bunkshooter."

The earliest form of the poem is almost certainly the typescript on two yellowed sheets of what appears to be newsprint — very likely the paper supplied in the city room of the *Chicago Daily News* — marked in pen-

BILLY SUNDAY

You come along tearing your shirt and talking about Jesus.
I want to know what the hell you know about Jesus.
Jesus had a way of talking soft and everybody except a few bankers and higher-ups among the con men liked to have this Jesus around because he was soothing and helped the sick and gave people hope.
You come along with a diorrahea of words, shaking your fist and calling all of us dam fools, froth of your own spit slobbering over your lips, blabbing and blabbing we're all going to hell and you know all about it.

I've read Jesus' words. I know what he said.
He never came near real decent people but they felt easier when he passed. It was your crowd of bankers and business men that hired the sluggers and murderers that put Jesus out of the game.
I say it was the same bunch that's backing you that nailed the nails into the hands of this Jesus of Nazareth. I know just as much about this Jesus of Nazareth as you do and I know he had lined up against him the same crooks and [redacted] strong-arm men that are lined up with you paying your way.

This Jesus guy threw out something fresh and beautiful from his person wherever he passed along.
But you, Billy Sunday--you're only the dirty smokestack of a glue factory and you put a smut on every human blossom that listens to the raucous yawp of your bawling gibberish.

I like a man that's got guts and can pull off a great original performance, but you, Billy Sunday--hell, you're only a cheap salesman, a [illegible] bunk artist selling and selling for hard American dollars a cheap imitation of the stuff this Jesus guy said ought to be free as air and sunlight. I tell you you're an imitation and they're all getting your number.
And now Hearst has picked you up--along with the railroads and the banks and All the other big business crooks, Hearst is boosting your game--you certainly always did belong with the whores.
If it would do any good I would vote for a law saying that mutts running loose like you ought to have their testicles cut out--but it wouldn't do any good so long as you've got your leather tongue and your leather lungs and your leather conscience.

Men you have called lousy are not half as lousy as you are.
Men you have called syphilitic and rotten are not half as syphilitic and rotten as your are.
Sometimes I wonder what sort of pups born from mongrel bitches there are in the world less heroic, less typic of historic greatness than you.

You tell poor people living in shanties that [redacted] Jesus is going to fix it up all right with them by giving them mansions in the skies after they're dead and the worms have eaten 'em.
You tell poor people they don't need [redacted] more money on pay day and even if it is fierce to be out of a job, Jesus 'll fix that all right -- all they got to do is take Jesus the way you say.
I'm telling you this Jesus guy would n't stand for the stuff you're handing out. The reason the bankers and corporation lawyers of Jerusalem sent their sluggers and murderers after Jesus was because he wouldn't play their game.

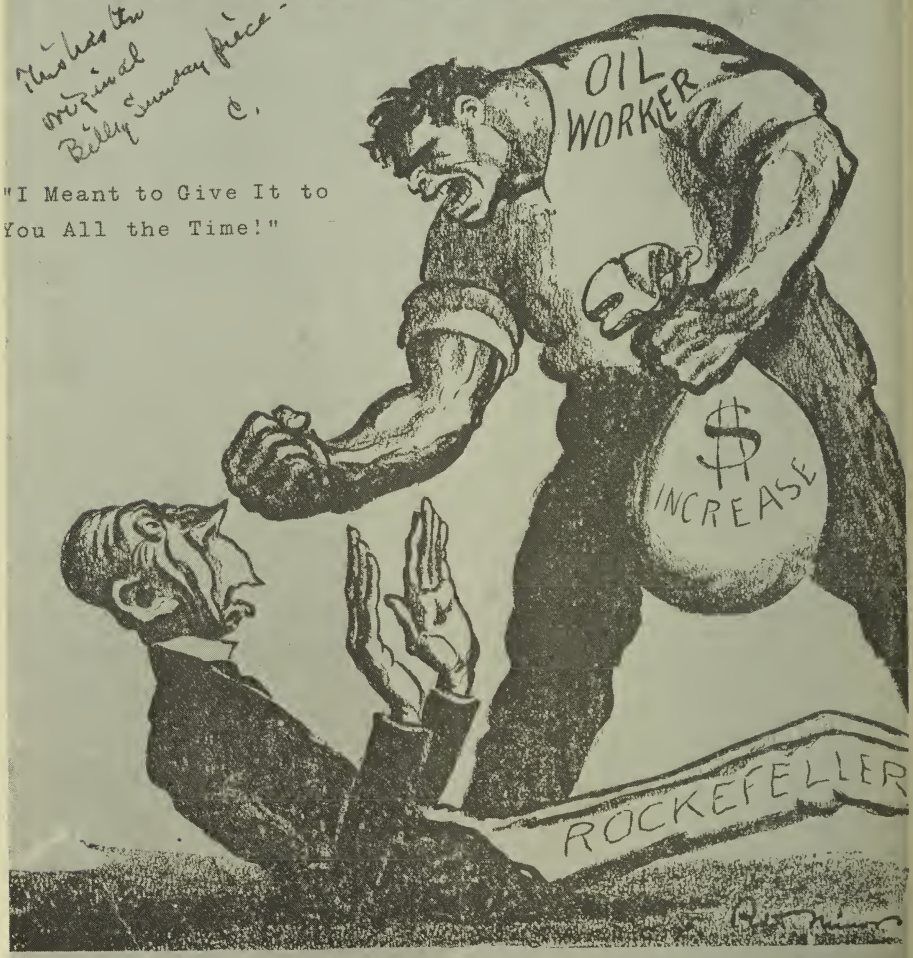
Why don't you go away somewhere and sit by yourself a whole day in a toilet,
On a stool all by yourself, sitting there with your chin in your hands,
Think it all over, empty your bowels to a finish, and ask yourself if you ain't about as coarse and crooked a grafter as any of 'em in the penetentiaries of the United States or the pits of hell you tell us about.

I've been out to this [redacted] suburb of Jerusalem they called Golgotha, where they nailed him, and I know if the story is straight it was real blood ran from his hands [redacted] the nail-holes and it was real blood spurted out where the spear of the Roman soldier was rammed in between the ribs of this Jesus you talk about.
I won't take any bunk from you or anybody else about it--you gotta show me where you're pouring out the blood of your life instead of grubbing piles of American silver dollars and keeping the mints working overtime.

I want blood instead of bunk in my religion.

Sandburg's typescript first draft of "To a Contemporary Bunkshooter."

SEPTEMBER, 1915 — The INTERNATIONAL SOCIALIST REVIEW — PRICE TEN CENTS



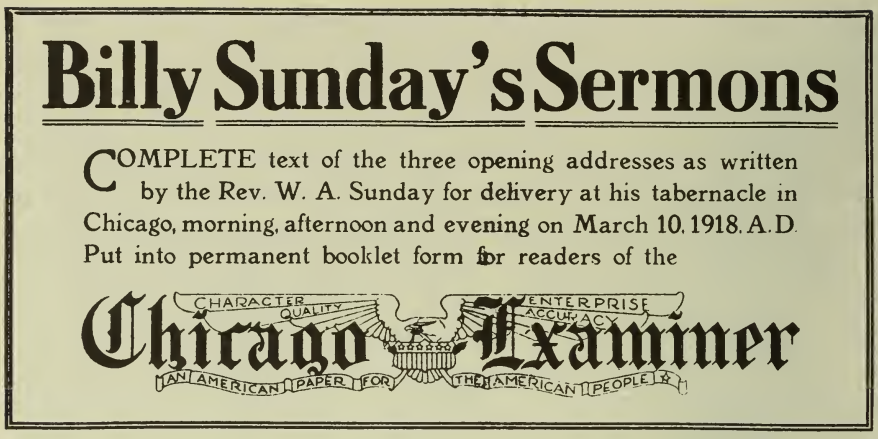
"I Meant to Give It to You All the Time!"

THE BATTLE OF BAYONNE

cil "1st rough draft." The poem essentially in this form appeared in the *International Socialist Review* for September, 1915 and in *The Masses* for the same month. Less than a year later, the poem appeared in *The Fra* (August, 1916) in a substantially revised form. In the same year, the poem appeared in the book that brought Sandburg his first substantial recognition as a poet, *Chicago Poems* (New York: Henry Holt, 1916). The version here is very close to that in *The Fra.* Much later, the poem was included in *Complete Poems* (New York: Harcourt Brace, 1950). References in the published letters indicate the poem was at least twice published elsewhere as well. Late in 1922 Sandburg wrote to Paula, "A check for $10 came last week for right to use the Billy Sunday poem in a MacMillan anthology of 'The World's Great Religious Poetry'." Writing to Chester M. Wright on December 21, 1952, Sandburg asked, "Would you believe it's 37 years since you ran that Billy Sunday poem in The Call and you wired me of some town where the police stopped its sale?" These comments suggest the need for a full bibliography of Sandburg publications — as well as the difficulty of producing it. An authoritative collation of versions to trace the evolution of the poem over the years will be possible only when all the reprintings of it can be located. In the meantime, some interesting and useful work can be done with the materials in the collection.

The major revision of the poem appears to have converted the work created in the "1st rough draft" to the form it took in *Chicago Poems.* At least three kinds of revision are evident.

The first class of revision produces greater specificity and vividness, and makes the poem more accurately colloquial. "Talking" becomes "yelling"; "except" becomes "outside of." A second kind of alteration reduces the presumably offensive quality of some passages. A reference to diarrhea (rather picturesquely misspelled in the draft) disappears. The opening line, "I want to know what the hell you know about Jesus," is converted to two tamer ones: "Where do you get that stuff? / What do you know about Jesus?" The characterization of Billy Sunday as "only the dirty smokestack of a glue factory" is eliminated. Here vividness gives way to decorum, though the poem remains vigorous and no doubt offensive to its subject and his supporters. The final kind of emendation removes explicit identification of the poem's target. The original title, "Billy Sunday," becomes "To a Contemporary Bunkshooter," and internal references to Sunday and to Hearst are removed.


Billy Sunday's Sermons

COMPLETE text of the three opening addresses as written by the Rev. W. A. Sunday for delivery at his tabernacle in Chicago, morning, afternoon and evening on March 10, 1918, A.D. Put into permanent booklet form for readers of the

CHARACTER QUALITY ENTERPRISE ACCURACY
Chicago Examiner
AN AMERICAN PAPER FOR THE AMERICAN PEOPLE

Special masthead for the *Chicago Examiner* printing of a Billy Sunday sermon, 1918.

By the time of these revisions, one guesses, the poem had gained sufficient notoriety that only those with remarkably short memories could be unaware of its import. The important effect of these alterations was to broaden the applicability of the poem and to exempt it from merely topical import.

The courage (or foolhardiness) of the poem becomes clear when we recall something of the history of Billy Sunday. William Ashley Sunday (1863-1935) first made a mark as a professional baseball player. After that career, and after hearing the call to service as an evangelist, he discovered an unusual ability to sway large crowds and quickly developed an efficient organization and a large and ardent following. Critics saw him as a vulgarizer of religion and a charlatan; radicals particularly loathed him as one who misled the masses with promises of pie in the sky. Sunday became the darling of conservatives and had powerful support in the daily press. Among the mementoes in the Sandburg papers are reprintings of the full text of Billy Sunday sermons from the presses of the *Chicago Tribune* and the *Chicago Examiner*.

In preparing *Chicago Poems* for the press, Sandburg dealt with Alfred Harcourt, then a Holt editor, who had early recognized the importance of Sandburg's poetry and who then and later championed it. Harcourt, with what possible prompting we do not know, raised questions about a number of the poems, including "Billy Sunday." Sandburg, in his correspondence with the editor, defended his work in detail, though it is evident he made revisions to assure that the controversial items would be

included in this first book of his poems to receive national attention. "There is a terrific tragedy of the individual and of the crowd in and about Billy Sunday," Sandburg wrote. "He is the most conspicuous single embodiment in this country of the crowd leader or crowd operative who uses jungle methods, stark voodoo stage effects, to play hell with democracy. . . . If you think other changes are necessary to put across the Sunday poem, I'll cooperate. He is the type of crowd-faker the literature of democracy must handle."

A fuller history of the revisions and reprints of "Billy Sunday" and "To a Contemporary Bunkshooter" is possible. This brief account only testifies to the way in which fully developed projects involving the manuscript and proof materials of the Sandburg collection will contribute to our understanding of Sandburg's writing and his response to the social and intellectual history of his time.

CHICAGO POEMS

By

CARL SANDBURG

NEW YORK
HENRY HOLT AND COMPANY
1916

The Matson Slave Case

The Sandburg collection contains voluminous material for the study of Sandburg's six-volume biography of Lincoln — notes, drafts, manuscripts, galleys, and page proofs. We here concentrate on one aspect of Sandburg's Lincoln biography, an incident that took place in the towns of Oakland and Charleston, Illinois.

Briefly what happened was that General Robert Matson, a Kentuckian, in 1843 bought a tract of land near Newman, Illinois, and each year brought some slaves from Bourbon County, Kentucky, to work on this property. Matson, in the words of the lawyer O. B. Ficklin, "invariably called his man Friday, one Joe Dean, a chap he brought out from Kentucky, to witness his solemn assertion that the slaves were here temporarily and were to be returned shortly to his plantation in Bourbon." Matson made his declarations so that his Illinois neighbors would regard the workers as slaves.

In 1845 Matson brought to his Illinois farm the slave Jane Bryant, reputedly the daughter of his brother, her four children, and her elderly husband Anthony, who was free. Bachelor Matson had also installed Mary Corbin at his farm; she was officially the housekeeper but in fact his mistress. Mary Corbin was a woman of temper, and in a rage she threatened that Jane and her children would be returned to Kentucky, sold, and sent "way down South in the cotton fields." Anthony Bryant reported this to Matt Ashmore, Oakland hotel keeper, and Dr. Hiram Rutherford, a young physician from Pennsylvania; both men were abolitionists and they took Jane and her children in, housing them in Ashmore's hotel. After Matson's entreaties for their return failed, he engaged the lawyer Usher F. Linder to represent him. Linder sued for the return of the five blacks, who were then sent to the Charleston jail. A hearing was held in Charleston before Justice of the Peace Gilmore, but he ruled that his court lacked jurisdiction and that the case should be heard by the Circuit Court. Dr. Rutherford rode from Oakland to Charleston to ask Lincoln, whom he knew and respected, to represent

him but found that Lincoln had already agreed to be one of the lawyers representing Matson. Lincoln later sent word to Dr. Rutherford that he could free himself from his commitment to Matson, but Dr. Rutherford was angered by Lincoln's willingness to represent Matson and refused, securing instead the services of Charles H. Constable. The background of this case and the trial itself are complicated and cannot be discussed in detail here. George Hendrick is restudying the Matson case and preparing an edition of Dr. Rutherford's letters and newspaper articles. For the present we need only say that Ashmore and Dr. Rutherford won their case and the slaves were freed. Debate has continued about Lincoln's motives and how well he acquitted himself during the trial.

Sandburg based his chapter on the Matson case on two main sources. He made extensive and effective use of Duncan T. McIntyre's "Lincoln and the Matson Slave Case," *Illinois Law Review,* January, 1907. And he relied on an article by Jesse W. Weik, "Lincoln and the Matson Negroes," *Arena Magazine,* April, 1897. Weik interviewed Dr. Rutherford many years after the incident and the article is filled with direct quotations from Dr. Rutherford. Mr. Weik collected a great deal of information about the Matson case, but he made his material available only to Albert J. Beveridge for his 1928 biography of Lincoln. The collection was withheld from Sandburg. In 1941 Sandburg advised Archibald MacLeish (then Librarian of Congress) that the Herndon-Weik Collection, as it was called, should be purchased by the Library of Congress. His reasoning contains a statement of Sandburg's deepest feelings about Lincoln: "Lincoln was the pivotal figure in the national ordeal and agony from which came the living and amalgamated Union of States which today faces the world with a solidarity beyond price. As such — and as the one American figure cherished by the human family the earth over as the foremost incarnation or patriot saint of democracy — he will be continuously, endlessly, across the future, a subject for the use of materials of more and more biographies, special studies of certain phases of his personality. . . . Too much stress cannot be laid on the importance of the creative writer of integrity having access to all possible primary source materials on Lincoln."

The Herndon-Weik papers did go to the Library of Congress, where they can be used by scholars and students; they have been microfilmed and so are accessible to scholars far from Washington.

George Hendrick learned of the existence of new Rutherford-Lincoln

materials in the early fall of 1977 when he went to Oakland to tour the Rutherford House, which is maintained as a museum by Landmarks, Inc., a local historical society. Through Mrs. Helen Parkes of Landmarks, Inc., he met members of the Rutherford family — Mrs. Harriet Crawford, Mr. Austin Rutherford, Mr. C. R. Nichols, and Mrs. Nina Zimmerman — who have been extremely generous in making the papers and books of Dr. Rutherford available for study. Originals or copies of many primary documents concerning Dr. Rutherford's medical career, his articles about life on the Illinois frontier, and his early letters have been added to the University of Illinois Library.

Mrs. Harriet Crawford, granddaughter of Dr. Rutherford, has placed Dr. Rutherford's surviving account books on loan to the Library. One indicates that Matson was a patient of Dr. Rutherford. Mr. Austin Rutherford of Newman has given the Library photocopies of documents collected by his father, Dr. Cyrus Wilson Rutherford, a grandson of Dr. Rutherford. These include O. B. Ficklin's "A Pioneer Lawyer," *Tuscola Review,* September 7, 1922, one of the most important primary documents, for Ficklin defended Rutherford in the trial. Mr. Austin Rutherford has also given the Library a copy of "The Matson Slave Trial: An Address by Attorney D. T. McIntyre" from the Oakland *Weekly Ledger,* July 17, 1896. All issues of that newspaper have disappeared, but we now have a photocopy of the transcription made by Dr. Cyrus Wilson Rutherford.

Of particular importance here is the transcription of Dr. Rutherford's remarks about Ficklin, recently deceased when Dr. Rutherford was writing:

> Of the subsequent history of Mr. Lincoln we are all familiar, and while I would detract nothing commendable therefrom, still justice demands that it be said that neither his speeches nor his conduct at and during this litigation was worthy of his name and subsequent fame. Mr. Linder [one of Matson's attorneys] as an old time member of the Coles County bar, was an orator certainly remarkable. Charley Constable, who was afterwards the honored judge of the circuit court in this county, was retained to defend against the "black laws" suit, was the best educated lawyer at the bar, the only one who had ever attended a law school. He, with his able assistant Col. Ficklin, threw the case out of court, and with it ended the operation of the so-called "black laws" in this county. Of Mr. Ficklin little need be added to what has been

> already written. At a ripe old age he was gathered to his fathers. It was my privilege, with many other old friends to pass by his coffin, to look upon his familiar face, and to see him with due honors placed in the ground. That night the court convened and held a memorial service to his honor. I sat by and heard with pleasure, the many good and kind things said about him by his fellow members of the bar, but strange to say, the best and greatest event of his life was not mentioned. They did not know perhaps that in his last journey, he would reach St. Peter's gate, bearing as a ticket pass the shackels [sic] of five slaves, for the good apostle to look upon and honor.

From Mrs. Nina Zimmerman, the Library has secured copies of Dr. Rutherford's early correspondence, including a letter to his brother-in-law, John Bowman. This letter described the Matson trial with great reticence because of family problems that developed after the death of Lucinda Bowman Rutherford, Dr. Rutherford's young wife, from a fever caught at a Methodist Camp Meeting near Oakland. The Bowman family was reluctant to settle an inheritance due to Dr. Rutherford's infant son, John, and in writing to Bowman Dr. Rutherford did not wish him to know the financial risks he had incurred in upholding his abolitionist beliefs.

The Matson slave case materials are just one instance of how the University of Illinois Library can aid Lincoln research — we have Sandburg's notes, drafts, and proofs; the Library possesses the primary documents on the Matson case used by Sandburg, the Herndon-Weik microfilms are available in the Lincoln Room, and the Library has acquired important new material from Dr. Rutherford's descendants.

Sandburg's chapter on the Matson case is sound but, as Sandburg was aware, he had not seen all the pertinent material. There is still more to be written on the Matson case and on many other incidents in Lincoln's life. Sandburg wrote *the* best life of Lincoln that we have. But his concern to preserve for the future all possible source material on Lincoln testifies to his conviction that the biography of this most cherished American will always be in process and never completed. He knew too that it was a process that will go forward in great libraries, and he took care to help create one in his and Lincoln's home state.

Sandburg and Still Photography

Once Carl Sandburg had found his vocation as a poet, he pursued that calling with little deviation from the straight line of development that led eventually to his achievement as biographer, story teller, folk-song collector and singer, platform personality, consultant to the movie industry, and public figure. This list suggests a varied career, but neither the life nor the work is haphazard; there is a unity in the apparently varied activities, and each new interest evolved logically and naturally out of what had gone before. Yet throughout this long lifetime of work there ran a collateral interest in photography not unrelated to the primary concerns as writer and speaker and singer, but clearly secondary to them.

The University of Illinois collection includes some hundreds of photographs and related memorabilia that document the significance of photography in Sandburg's life and work. Much of the material has already been used in one way or another, and as the subject of two pictorial biographies Sandburg has had more than the usual attention of that kind. The resources of the collection for illustrating Sandburg's life are far from exhausted, but there is another story to be told, one that conceivably has greater significance for the study of our cultural history. It concerns the way a poet contributed to photography's coming of age, and the way photography contributed to the poet's and biographer's work. In our exhibit we have traced the outlines of that story.

The collection includes a number of photographs of Sandburg's parents, the early homes, other relatives, and scenes of Galesburg — and by "photographs" we mean daguerreotypes, tintypes, studio "neck-in-the-clamp" portraits, and group and class photos as well as snapshots of the familiar sort. The story really begins with a composite print of eighteen shots of the young Sandburg apparently taken in a coin-in-the-slot photo booth, and apparently dating from Sandburg's earliest days at Lombard College — say the autumn of 1899. The self-satire of the diverse poses bodes well for a future poet who was to be a vigorous social critic as

Composite photograph of Carl Sandburg, c. 1899.

well, but aside from recording fascination with a gadget the print tells us little of Sandburg's attitude toward photography.

Perhaps as early as the following year, Sandburg's engagement with photography took a more serious turn. In the summer of 1900 and on his cross-country wanderings after leaving Lombard College in 1902, he found employment as a salesman of stereographs — three dimensional scenes to be viewed through the stereoscope that was a familiar parlor accessory for nearly a century following its invention in 1838. Underwood and Underwood, then the leading company in the field, published a series of salesman's manuals prescribing sales talks to be committed to memory and arguing the value of pictures — particularly of stereographs — as an aid to learning. One of the manuals includes an essay, "Why Man Has Used Pictures" by Albert E. Osborne, which alludes to the works of Comenius, Coleridge, Wordsworth, Browning, the elder Oliver Wendell Holmes, and a number of other poets, educators, and philosophers. Marginal markings in this essay and elsewhere, presumably by Sandburg, emphasize passages concerning the superiority of pictures to verbal descriptions, the three-dimensional illusion of the stereograph, and repeated claims, often quoted from Holmes, for the miraculous

Stereograph showing Carl Sandburg (right) as a stereograph salesman.

verisimilitude of the stereograph. Sandburg's attention was apparently caught by Holmes's speculations on the relationship between the object itself and its photographic image. One wonders what stimulus toward imagism these encounters with a theory of photography may have given the young man's mind.

These salesman's manuals may require some slight revision of the Sandburg chronology. It has been supposed that Sandburg's work as a salesman for Underwood and Underwood was confined to 1901 and 1902. Yet the four salesman's manuals in the collection carry copyright dates of 1902, 1902, 1904, and 1908-1909.

We show here a stereograph of two young men, one of them identified in a pencilled note on the back of the slide as Carl Sandburg, who is shown holding a stereoscope. It is probable that this stereograph was prepared for the young salesman to use in persuading prospective buyers. (The photo collection also includes two much later stereographs showing Sandburg reclining under a tree in what appears to be the grounds of the Harbert, Michigan, home.)

The presence in the collection of extensive sets of stereographs, some dating from the 1920's, indicates Sandburg's continued interest in the device. Notable among the sets are two Keystone View Company series, "A Tour Around the World" and "The World War." And with the salesman's manuals is a clipping from the *New York Times* noting the death in 1943 of Bert Elias Underwood, founder of the firm Sandburg represented.

Carl Sandburg's interest in photography developed rapidly after his marriage to Lilian Steichen in 1908. A close and enduring friendship grew between Sandburg and his newly acquired brother-in-law, Edward Steichen. At the time of the Sandburgs' wedding, Steichen was already on the way to becoming one of the leading American photographers of his generation. One result of the relationship was Sandburg's interest in photography during the years when such people as Alfred Stieglitz and Steichen were arguing the claim of photography to be regarded as one of the fine arts. Traditional museums were simply not interested in displaying or acquiring photographs, and in the pages of the photographic magazines of the time the case for the new, mechanized method of image-making was argued at tiresome length and with little visible effect. It was a one-sided argument; the traditionalists simply ignored the matter.

During World War I Steichen served as a colonel with the U.S. Army. He was in charge of aerial photography under the command of General Billy Mitchell on the front in France. Flying reconnaissance missions as far as twenty-five miles behind German lines, Steichen and his crews were in effect inventing aerial photography as they went along. Undoubtedly admiration for his glamorous brother-in-law led Sandburg in 1920 to dedicate *Smoke and Steel,* his third book of poems, to Edward Steichen. But the most interesting work to come out of the relationship was Sandburg's *Steichen the Photographer* of 1929. By that date Steichen had established himself as a leader in portrait work, magazine illustration, and advertising and fashion photography. Sandburg's book consists of a seventeen-thousand word essay that is largely biographical, followed by forty-eight Steichen photographs. Sandburg tells of Steichen as a boy saving up to buy a camera, of his art studies and truncated career as a painter, and of his prolonged friendship with Auguste Rodin, the great French sculptor. Sandburg tells as well of Steichen's continued fascination with the camera, which "interested him as a piece of machinery, delicate and of strange moods. The little black box would tell truth wonderfully — and again was a monstrous and comical liar." And he tells of the establishment of Steichen's patient and meticulous work habits in pursuit of the perfect photographic image, and of Steichen's destruction of virtually all of his paintings — an act that had in effect, as perhaps it had the intention, of sealing forever his dedication to photography.

Sandburg takes manifest delight in telling the story of Steichen's gradual triumph over obstacles as he became, during the 1920's, a much sought-

2

Well--that day in which Steichen photographed within two hours the most massive realist of the American financial world and the most delicately shaded genius of dramatic art then on American shores--that day was only a few years after he had said good-by to midwest America --he was only twenty-seven yea old.

[redacted]

By turning [redacted] pages [redacted] backward we come to the time when he was a toddler in Hancock, Michigan, kicking his toes at a ceiling, blissfully unaware of time exposures and perfectly obedient to his chromosomes. His father worked in the copper mines, his mother had a good head and fingers; she made hats and ran a hat store for women. At seven and eight the boy was in the grocery business--in a footloose way--with low rent and overhead--carrying a basket from door to door and selling lettuce, string beans, cabbages and carrots—from his mother's garden. He sold newspapers and magazines--and after a while had [redacted] the money for a camera.

He had not yet decided to be an artist. The camera interested him as a piece of machinery, delicate and of strange moods. The little black box would tell truth wonderfully--and again was a monstrous and comical liar.

Sandburg's draft for *Steichen the Photographer*. The added sheet at the bottom is pinned to the first sheet of paper.

after and highly paid photographer. Steichen's work, as represented in Sandburg's selection, was done almost entirely in the studio. Portraits of notables — J. P. Morgan, Isadora Duncan, Gloria Swanson, Lillian Gish, Charlie Chaplin, H. L. Mencken — fashion plates for *Vogue* and *Vanity Fair*, and advertising photos for such clients as Cutex, Simmons' Beautyrest, and Jergen's Lotion account for most of the plates. Two or three staged "improvisations" presenting themes of current plays such as *What Price Glory?* and *Front Page,* closeups of flowers and insects, and a few urban scenes complete the collection. The work is highly professional and stylish; the images are technically flawless. But Sandburg felt some misgiving about the uses to which his beloved brother-in-law had put his talent. He writes that Steichen's art here is limited; he "deals with a world separate from steel mills, aviation, mass production; engineers don't count. It is a world alien to the immense grotesqueness of the primary industries, tools, daily bread, and the Pittsburgh skyline at night." There is no doubt that Steichen heard the message, for the fiberboard jacket that contains the revised typescript in the Sandburg collection bears this note: "Manuscript of *Steichen the Photographer* done in the summer of 1928 and given to the typist after being gone over by Steichen and me. C. S." It is thus likely that Steichen was consulted on the selection of the photographs to be included in the volume.

This project deserves further study, for the essay on Steichen includes several of Sandburg's few explicit statements of esthetic theory. The relevance of the comments on Steichen's photography to Sandburg's poetry will bear further examination.

More light on the Steichen-Sandburg relationship is given by their collaboration in 1942 on "Road to Victory: A Procession of Photographs of the Nation at War," a gigantic exhibit designed to encourage popular support for the war effort during World War II. The showing was sponsored by the Museum of Modern Art, where it was on view for six months during 1943 before touring a number of U.S. cities and being shipped to England in a reduced version. Steichen, now a Lieutenant Commander in the U.S. Navy, examined tens of thousands of photographs — many from government agencies such as the Farm Security Administration, the Army Signal Corps, and the Navy Bureau of Aeronautics — gradually sifting the lot down to approximately 150 prints, which were then cropped, enlarged, and arranged to form an exhibit that occupied the entire second floor of the Museum. Sandburg wrote a

ROAD TO VICTORY

A PROCESSION OF PHOTOGRAPHS OF THE NATION AT WAR

DIRECTED BY LT. COMDR. EDWARD STEICHEN, U.S.N.R. TEXT BY CARL SANDBURG

The Bulletin of the

MUSEUM OF MODERN ART

5-6 VOLUME IX JUNE 1942

text that is not so much a series of captions as an extended poem extolling the virtues of American life and arguing the case for strenuous support of the war. The selection of photographs — none of them Steichen's — mingles images of American life (with great emphasis on the activities of workers, farmers, and ordinary people in the city streets), and images of the military campaign against fascism. Sandburg's text takes as its theme "America was promises" and like the pictures connects the development of American agriculture, industry, and folk life with the war effort. The contrast with the essentially commercial photography displayed in *Steichen the Photographer* could hardly be stronger.

A second collaboration of the brothers-in-law produced *The Family of Man* in 1955. This time Steichen appears to have borne much the greater share of the work. Sandburg contributed a brief prologue, while Steichen, by this time the photography consultant to the Museum of Modern Art, which again sponsored the exhibit and published the book of the same title, selected and organized the pictures. A call for prints to illustrate the global unity of the human race — and races — brought on a photographic flood of two million prints from all parts of the world. A shared selection process reduced the bulk to ten thousand prints, and then to the final group of 503, with Steichen taking major responsibility for the final choices. These prints were arranged with great skill to illustrate humanity in its worldwide diversity engaged in courtship, birth, child-rearing, work, amusement — and on and on through the whole range of activities from birth to mourning. The book has remained a popular favorite in the years since the exhibit. One of the copies in the University of Illinois collection was inscribed by Sandburg to Jim Freese: "This is it — an epic poem."

The Sandburg-Steichen relationship is symptomatic of several tendencies in American culture for more than half a century. But it gives us a number of unanswered questions. What is the connection of impressionism in painting, the photographic image, and imagism in poetry? What stance can the arts afford to take toward industry, advertising, and government? How much did Sandburg, the socialist and egalitarian, influence the evolution of Steichen's taste in photographic technique and subject matter? What evidence is there of Steichen's influence on Sandburg's work? Some answers to questions like these surely lie in the Sandburg papers.

We turn backward in our account to pick up another theme, Sandburg's

interest in the photographs of Lincoln. Sandburg's landmark Lincoln biography was published in two stages: *Abraham Lincoln: The Prairie Years* in 1926, and *Abraham Lincoln: The War Years* in 1939. The latter is illustrated by 414 photographs, which Sandburg selected from more than 5,000 originals gathered from many collections. *U.S. Camera Magazine,* which from 1939 onward for many years championed photography on esthetic and utilitarian grounds, carried an article by Sandburg in its first volume telling of his adventures in selecting the photographs of Lincoln and his contemporaries. What the *U.S. Camera* headnote calls "Sandburg's appreciation of photography's value" comes out in Sandburg's text: "During the eleven years that I worked actively on the writing of *Abraham Lincoln: The War Years,* I had photographs of the man in sight constantly. Often, going away on trips, I would carry certain photographs with me. What this procedure has done to my mind, my imagination, my feeling about the reality of the living, physical Lincoln, is something beyond statement or analysis. The actual physical figure of Lincoln is an undetachable part of the great legend and tradition of the man."

In 1944 Sandburg collaborated with Frederick Hill Meserve in the publication of *The Photographs of Abraham Lincoln.* Meserve has been the principal collector of Lincoln photography and was the source of many of the illustrations for *The War Years.* The 1944 volume reproduces all the Lincoln photographs known at the time. Sandburg contributed a prefatory essay, "The Face of Lincoln," in which he again stated a rationale for studying the photographic iconography of a historic figure: "Artists and sculptors, many painters and illustrators, common people of whom the Lord made many, have spoken of the fascination and the profound involvements to be seen in the face and physical form of Abraham Lincoln. The exterior man moved with some of the mystery of the interior man."

Finally we turn to Carl Sandburg as a favorite subject of photographers over the years. In his early manhood there emerged the ruggedly handsome face that was at once reminiscent of his father's strong Swedish countenance and a reminder of the persistence of the Lincoln tradition in American life. Sandburg adopted early in life the hair style that he maintained unchanged to the end, and that became more striking when his hair turned white somewhat prematurely. Undoubtedly Edward Steichen's frequent presence in the Sandburg family circle has given us an

Photograph of Carl and Lilian Sandburg, 1919, by Edward Steichen.

unusually good record of the poet's appearance. We select here but two of the many Steichen prints available. Both are well known, but we use them because both are in different ways superb photographs, and because they give us early and late images of the adult Sandburg. The early photograph of Carl and Lilian together comes from 1923, and was used in *The Family of Man.* The montage of half a dozen Sandburg profiles (1939) represents the best in American portrait photography. It breaks the heart of an amateur to know these shots were selected from a larger group taken by available light. Steichen was fooling around with a camera while the family sat after breakfast listening to Carl tell Lincoln anecdotes on the morning after he had corrected the last of the page proof for *Abraham Lincoln: The War Years.*

Two books that give ample selections from the Sandburg photographs

Montage of Carl Sandburg, 1939, by Edward Steichen.

are Joseph Haas and Gene Lovitz, *Carl Sandburg: A Pictorial Biography* (1967) and Edward Steichen, *Sandburg: Photographers View Carl Sandburg* (1966). Despite this extensive exposure, there will still be occasions when Sandburg photographs will tell the story best. Many of the prints in the University of Illinois collection have already been published, but there are a number of excellent pictures that have not been published, so far as we can tell.

Photography is of unusual significance in Carl Sandburg's life and work. The coincidence of his association with Steichen was no doubt decisive, but certain parallels between Sandburg's poetry and photography would have been present without that accidental emphasis. The two simultaneously underwent a struggle for acceptance into the circle of the arts. Both have populist implications. Both raise problems about the relationship between the arts and patronage, the arts and the state, the arts and popular taste. Some of the questions are visible; many of the answers are yet to be found.

A Handefull of Pleasant Delites

The Elizabethans knew the delights of collections of miscellaneous items and knew how even the most miscellaneous piece contributed toward making a whole. This section of *Non Solus,* its title taken from Clement Robinson's 1584 miscellany of poetry, is devoted to some notes about activities serving to advance the Friends' central desire for a strong University Library.

The Ben Hecht Collection

Readers interested in Sandburg, who was for many years an active newspaperman, will want to know that the University Library recently acquired an important collection of material by or about the writer and journalist Ben Hecht (1894-1964). The collection includes all of Hecht's first editions but one, numerous other bibliographically important editions including the first British and paperback editions of many of his books, a small packet of his letters and some other papers, and mimeograph copies of five Hecht screenplays.

These unpublished screenplays are of special interest. Hecht was the foremost American screenwriter of his day. These new screenplays bring the Library's collection to fifteen unpublished Hecht screenplays, including several rare unproduced items. It is perhaps the largest such collection in American research libraries.

The Library has also received as an anonymous gift the original typescript of the legendary Marilyn Monroe biography written by Hecht but published twice under mysterious circumstances and without his name on the title page.

Robert Carringer

The Avery Brundage Collection

Last year the Bundesinstitut für Sportwissenschaft, Köln, published a 300 page guide to the *Avery Brundage Collection 1908-1975,* compiled by University Archivist Maynard Brichford. Professor Brichford reported the gift to the Library of the correspondence, papers, and sports memorabilia of Avery Brundage two years ago in *Non Solus.* The collection, as University President John E. Corbally observed, puts the University of Illinois "in a

leadership position among institutions engaged in the serious study of sports and of athletics."

The Religious Society of Friends Collection

The Illinois Historical Survey Library recently acquired a large body of records relating to the Religious Society of Friends in Illinois. Material in the collection dates from 1828 to 1975, but the bulk of it comes from the period between 1870 and 1930. The papers are from the Clear Creek Monthly Meeting, the Chicago Monthly Meeting, the Blue River Quarterly Meeting, and the Illinois Yearly Meeting; they record the religious, educational, antislavery, and temperance activities of Illinois Quakers, especially in Putnam and Marshall counties.

Probably the most significant portions of the records are those of the Clear Creek Monthly Meeting in McNabb. These papers are important partly because McNabb has been the site of the Illinois Yearly Meeting, but also because the Clear Creek materials include four volumes of birth, marriage, death, and burial records. These list dates, places of birth, and parentage, and together with twenty-one volumes of minutes (1841-1947) they provide detailed information on early settlers, their religion, and their families. In addition, the Clear Creek manuscripts include seven volumes of Sunday School attendance and financial records listing the names of members and the scriptures read during the period 1879-1937. There are also two volumes relating to the Young Friends Association during the early twentieth century.

The Blue River Quarterly Meeting records cover the period 1828-1972 and consist of eight volumes of minutes, two volumes of notes from meetings of the Society of Friends Women, and a variety of correspondence from the 1950's and 1960's. The material from the Illinois Yearly Meeting includes twelve printed volumes (1875-1966), separate record books for the years 1967-1972, and the letters, bills, checkbooks, and receipts of the Treasurer during the 1960's. Also located here are the deeds to the Meeting House in McNabb, dating from the nineteenth century, and insurance policies on the building.

The collection also contains eight volumes of minutes and records from the Women's Christian Temperance Union in Putnam County, 1891-1949. Included here are numerous leaflets and letters, one of which was sent to Eleanor Roosevelt; her response is also included.

This collection will be of interest to historians of the antislavery and temperance movements. Moreover, the birth, wedding, and death records are of high value for demographic and genealogical studies.

Nelson R. Beck

Illinois-Helsinki Cooperation

The Russian collection of the Helsinki University Library is a unique resource for students of nineteenth and early twentieth century Russian history and literature. Because Helsinki was a depository library of the Russian Empire from 1828 to 1917, its 300,000 Russian publications cover that period much more completely than any other library outside the Soviet Union. The Slavic Division of the University of Illinois Library is now carrying out a two-year pilot project, made possible through a research grant from the National Endowment for the Humanities, to make available to American libraries through photoreproduction 2,000 Russian titles that are not now available in this country.

Ralph T. Fisher, Jr., Professor of History and Director of the Russian and East European Center at Illinois, is principal investigator for the project and enlisted the cooperation of the Helsinki library. The titles selected for filming include some suggested by requests to our Slavic Reference Service network and others submitted by the 315 individual scholars who have used our collections since 1973 during the annual Illinois Summer Research Laboratory on Russia and Eastern Europe (now also funded partly by NEH). The basic selection procedure, however, is a systematic examination of the Helsinki Russian catalog (on microfilm) by Laurence Miller of the Library's Slavic Division. June E. Pachuta, Slavic Bibliographer, determines if titles are already available in this country.

University Microfilms International is marketing the collection on microfiche under the title "Russian History and Culture." Two of our Slavic catalogers, Robert Burger and Daryle Carras, are cataloging the collection. The major benefit to the Library is the acquisition for our already outstanding Russian collection of hardbound paper reprints of all titles selected. We are also developing an extensive and valuable desiderata file during the course of the project. The Library of Congress and other major research libraries purchasing the University Microfilms microfiche package are also enriched by the project.

Laurence H. Miller

LCS

By the beginning of the next school year, the Library will have in operation a new library computer system (LCS) designed by Hugh C. Atkinson, the University Librarian. The system will give speedy access to information about all the Library's holdings, including its many special book collections. More important, it establishes a communication system that can be expanded throughout the state through which a variety of library operations

may be conducted. In the near future the most important of these will be the exchange of information about the availability of books and magazines not simply at Urbana but at other academic libraries in Illinois. The library resources of the state are extraordinarily rich. LCS will be available to all public and private research libraries and to all the ILLINET systems in Illinois as a communication system through which users in any part of the state may locate and, in many cases, borrow material that is not available locally. Hugh Atkinson recently wrote that "throughout the profession there is a commitment to cooperation, a chance to share resources, a willingness to open one's collection to others, and the recognition of the need for joint services; but what has been lacking has been an easy-to-use system or device to accomplish the interaction we have all wanted. . . . LCS may well provide the academic libraries of Illinois such ability."

Some Notable Acquisitions, 1976/1977

Unquestionably the two gift shipments to the Library by the Carl Sandburg Family Trust were among the most notable of the Library's acquisitions last year. The new material broadened the strength of the Sandburg collection in many respects and included several individual pieces of great worth, including the only known manuscript of Wallace Stevens' poem "Thirteen Ways of Looking at a Blackbird." Plans are now being made for other gifts that will enhance the magnificent research collection this issue of *Non Solus* commemorates.

Many Friends contributed generously to the memorial fund established to honor Lucien White, who came to the Library in 1958 and was University Librarian from 1971 to 1975. Using these gifts, the Library last year acquired two important works in French literature, the area along with librarianship that filled Mr. White's scholarly life. One of the works is the *Oeuvres* of Guillaume du Buys, published in 1585 — the first representation of du Buys' work in the University Library. The other book is a counterfeit edition, c. 1600, of the first collected edition of Rabelais. This counterfeit edition is itself a valuable book and has already been used in one seminar on French literature to illustrate the way in which the wood blocks, which on cursory examination seem to portray the giants Pantagruel and Gargantua, are in fact general-purpose illustrations that were traded about among printers in the second half of the sixteenth century and used to illustrate a number of different books.

Perhaps the most famous book acquired last year with the help of the Library Friends is Theodor de Bry's *Admiranda narratio, fida tamen, de commodis et incolarvm ritibvs Virginiæ,* 1590. This is the first Latin edition

of Thomas Hariot's celebrated account of Virginia. Hariot was the mathematical tutor of Sir Walter Raleigh, who tried unsuccessfully to settle 150 colonists on Roanoke Island in 1587. Hariot surveyed and mapped the Virginia territory, and his account of the Indians, their villages, dress, and food, was avidly read throughout Europe in this Latin edition. De Bry's plates portraying the American Indians are among the best-known illustrations from the colonization of the New World. They have been handsomely colored in this particularly fine copy of the work.

The Library acquired several other notable books last year, which can be represented here by a sampling of some of the eighteenth-century titles. Our outstanding collection of geographical and geological works on America was strengthened not only by the de Bry volume but also by two other well-known works. The Library acquired Carey's *American Pocket Atlas,* 1796, published by the famous Philadelphia publisher and friend of Franklin, Mathew Carey. This new atlas complements two other Carey atlases of a later date that the Library has; through them can be traced part of the development of the new Republic. Also acquired was Jedidiah Morse's *The American Geography,* 1794. Morse was a widely influential preacher, and in his itinerant days he devoted himself as well to the careful observation of the land through which he traveled. Morse is called "the father of American geology"; this book went through many editions and nearly monopolized the market for geographical description of the United States at the end of the eighteenth century.

Johann Schöpf's *Beyträge zur mineralogischen Kenntniss des östlichen Theils von Nordamerika,* 1787, also acquired last year, is the first book on the geology of the United States. Schöpf was a broadly cultured naturalist who came to New York in 1777 to join the Hessian troops of the British Army as a field surgeon. After the war he traveled for two years in Virginia, the Carolinas, Florida, and the Bahamas before returning to Bavaria where he wrote this book.

Another fine work strengthening the Library's holdings in the history of science is Antoine Baumé's *Chymie expérimentale et raisonnée,* 1773. Baumé was one of the most distinguished chemists in France during the eighteenth century. He began his work as a pharmacist, expanding his business to become a large-scale manufacturer of drugs and chemicals. He was specially inventive in building laboratory and industrial apparatus for handling chemicals, and he helped to found and equip a teaching laboratory where this textbook was used.

This account of the year's notable acquisitions may be concluded with one of the most handsome books acquired in 1976/1977 to strengthen our holdings in the decorative arts. It is Thomas Chippendale's *The Gentleman*

and Cabinet-Maker's Director. Being a Large Collection of . . . Designs of Household Furniture in the Gothic, Chinese and Modern Taste, 1754. The illustration reproduced here testifies to the great pleasure that beautiful books can give to those who take part in building strong collections at the University of Illinois Library.

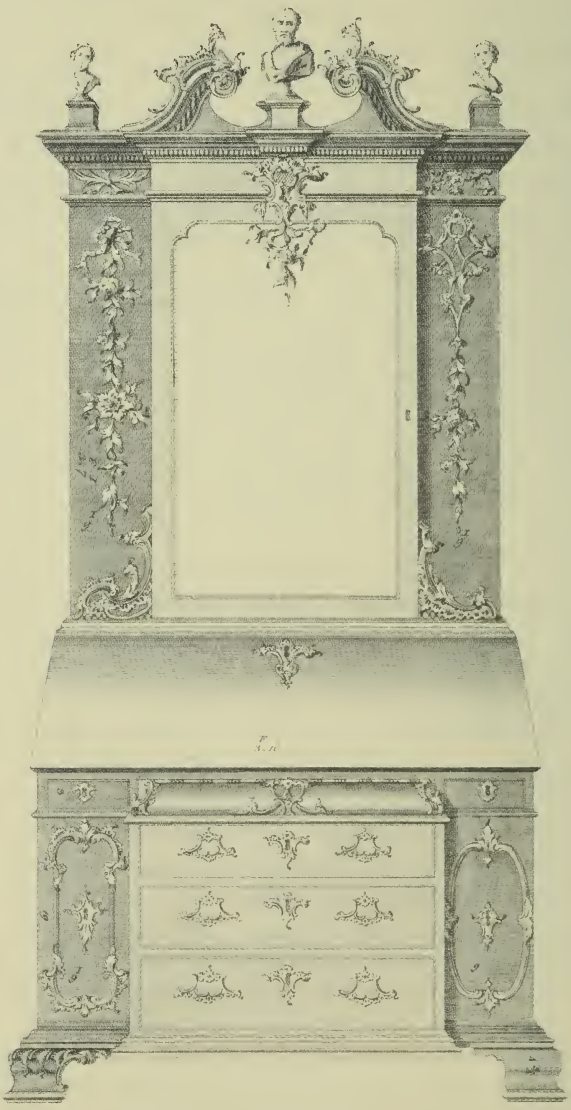


Plate LXXVIII from Thomas Chippendale's *The Gentleman and Cabinet-Maker's Director,* 1754.

Financial Statement of the University of Illinois Library Friends

1 October 1976 – 30 September 1977

Income

21 Sponsoring members	$2,100.00	
7 Subscribing members	350.00	
280 Contributing members	7,000.00	
1 Student member	7.00	
Gifts	133.00	
		$ 9,590.00
Subscriptions to *Non Solus*	$ 173.19	
Sale of Friends note cards	326.00	
U. of I. Press book sale	367.80	
		866.99
		$10,456.99
Balance from 1975-76		7,936.39
		$18,393.38

Expenditures

Membership perquisites	$2,834.21	
Membership development	1,365.24	
Library material acquired	7,824.00	
		$12,023.45
U. of I. Press book sale		332.12
		$12,355.57

Balance	$ 6,037.81

NOTE: The 1976-77 balance is encumbered with a $2,000 expenditure for conservation.

Contributors

A. LYNN ALTENBERND is Professor of English at the University of Illinois. His special interest is the latter half of American literature, especially the effects of European travel on the work of American novelists.

NELSON R. BECK is Visiting Instructor in Library Administration in the Illinois Historical Survey Library. He has studied American and British history and written on nineteenth-century library history.

ROBERT CARRINGER, Associate Professor of English at the University of Illinois, has written broadly on American films. He has been specially interested in Ben Hecht and Orson Welles, and he has traced the course of Carl Sandburg's film reviewing in Chicago during the 1920's.

GEORGE HENDRICK is Professor of English at the University of Illinois. His research for *Henry Salt: Humanitarian Reformer and Man of Letters* (1977) led him to the discovery of the papers of Dr. Samuel Arthur Jones. His first publication from the Jones collection is *Remembrances of Concord and the Thoreaus* (1977). He was also one of the editors of *American Literary Manuscripts* (1977).

LAURENCE H. MILLER, Special Languages Librarian, is a Slavic bibliographer. He teaches a course in this field at the University of Illinois Graduate School of Library Science and has published articles on related topics.

Membership information: The University of Illinois Library Friends invites membership contributions in the following categories: Contributing members, $25; Subscribing members, $50; Sponsors, $100; Patrons, $500; and Benefactors, $1,000. These tax deductible contributions will be used to strengthen the University of Illinois Library at Urbana-Champaign. Checks should be made payable to the University of Illinois Foundation, 224 Illini Union, Urbana, Illinois 61801.

Subscription information: Copies of *Non Solus* are sent to all members of the University of Illinois Library Friends. Individuals who are not Friends may purchase copies for $5. Libraries and other institutions that wish to receive the annual issue of *Non Solus* and other publications sponsored by the Friends may place a standing order for $5 yearly. Orders should be addressed to *Non Solus,* the Publication Office of the University of Illinois Graduate School of Library Science, 249 Armory, Champaign, Illinois 61820. *Non Solus* is identified by ISSN 0094-8977. All editorial correspondence should be addressed to Scott Bennett, 346 Library, University of Illinois, Urbana, Illinois 61801.

United States
BRITISH & SPANISH POSSESSIONS
John Melish
WEST INDIES.

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3 0112 018794369